

**COPYRIGHT CLAIMS
STEP-BY-STEP GUIDE**



**MAX DYNAMIC RANGE
EXPOSURE CHOICES**

amateur

Saturday 8 December 2012

Photographer

TESTED

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

FUJI X-E1

The X-Pro1, but smaller
and £450 less!

- 16MP SENSOR
- HIGH-RES EVF
- LIGHTWEIGHT



PAGE 49



ON TEST

NIKON P7700

PAGE 59

Nikon's flagship 12-million-pixel
Coolpix compact camera on test

TECHNIQUE

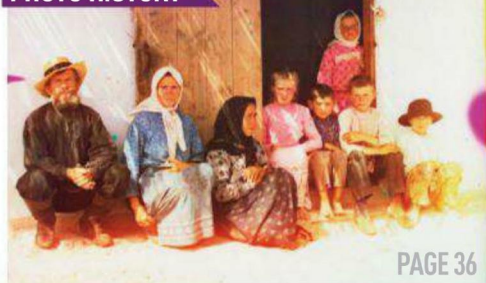


PAGE 21

10X ND MASTERCLASS

Long-exposure winter landscapes:
Advanced method from the expert

PHOTO HISTORY



PAGE 36

COLOUR BEFORE COLOUR

Shooting techniques from 1901
before the invention of colour



9 770002 684379

D600



I AM A GAME CHANGER



I AM THE NIKON D600. I am opening worlds. With 24 megapixels and a full frame FX-format sensor found in Nikon's professional cameras, I capture the richest details with HDR technology and Full HD video. I am a pro for everyone. www.nikon.co.uk

2YEAR
WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 408 5060 or visit www.nikon.co.uk/register

At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

THERE is always a spark, a fleeting moment when you realise that actually you might have found something special. All it takes is a magic moment – whether it is the first press of a shutter, a first picture you are really pleased with or, even better, the first time someone genuinely admires one of your photographs. That's where the connection begins, and where the rest-of-life-long obsession takes hold. And it is a really special moment.

I love Jim Brandenburg's fox picture this week (page 16), not just because it is a wonderful image, but also because of what it meant to a young Jim when he took it, and for what it means to the mature Jim all these years later. It represents the

moment he really got into photography.

My moment was watching a print coming up in the developing tray, of an Italian selling ice creams on the beach. I'd been taking pictures for a couple of years, but that was the first image I was really pleased with – and I'm still pleased with it.

Photography is such a broad interest that it isn't the pictures that got all of us interested. For some it might have been the amazing mechanics of the kit, or the real-life moment that was captured.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Santa bans photos at Christmas lights event; Olympus faces new £150m hurdle; Copyright legal guidance issued; Nikon launches digiscoping adapter; Remote DSLR device for iPhone and iPads unveiled

11 REVIEW

The latest books, exhibitions and websites

98 THE FINAL FRAME

Do we need a Battersea Cameras Home for unloved and abandoned cameras? Apparently not, says Roger Hicks, as so many people provide a home for unwanted cameras

TECHNIQUE

16 PHOTO INSIGHT

Jim Brandenburg takes a nostalgic look back at a photograph he took when he was just 14 years old that had a life-changing effect on him

21 MASTERCLASS

Landscape photographer Tom Mackie shows four AP readers how to get great images in tough conditions on a bad-weather shoot in the Lake District and how the Lee Filters Big Stopper long-exposure filter can help. Gill Mullins reports

40 HOW TO... CREATE YOUR OWN RGB FILTER EFFECT

We explain how to replicate Sergei Mikhailovich Prokudin-Gorskii's colour images (pages 36–39) using coloured filters, a digital camera and some computer trickery

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

THE AP READERS' POLL

IN AP 17 NOVEMBER WE ASKED...

How much post-capture manipulation do you generally perform?



YOU ANSWERED...

A None at all	16%
B Contrast and sharpening	26%
C A bit more than that	44%
D A lot more than that	10%
E Loads	4%

THIS WEEK WE ASK...

What was it that got you into photography?

VOTE ONLINE www.amateurphotographer.co.uk

P59

Nikon's 12.2-million-pixel Coolpix P7700 on test



TESTS & TECHNICAL

47 TESTBENCH

ioShutterCam app and Lumi Inkodye Tricolor kit

49 FUJIFILM X-E1

It's smaller and more affordable than the company's flagship X-Pro1, but the Fujifilm X-E1 still looks the part and uses the same 16.3-million-pixel sensor. Tim Coleman tries it out

56 ASK AP

Our experts answer your questions

59 NIKON COOLPIX P7700

Nikon's latest advanced compact, the Coolpix P7700, has some significant upgrades over its predecessor, not least a 12.2-million-pixel CMOS sensor and a redesigned lens. Richard Sibley puts it to the test

62 AP EXPLAINS... DIGITAL 'EXPOSURE'

In the second of a three-part series on understanding exposure, Professor Bob Newman explains how it relates to a camera's dynamic range

YOUR WORDS & PICTURES

14 LETTERS

AP readers speak out on the week's issues

15 BACKCHAT

AP reader Trevor Dingle learns something about photography when he visits an existential exhibition

30 READER SPOTLIGHT

Another selection of superb reader images

44 APPRAISAL

Words of wisdom and constructive advice

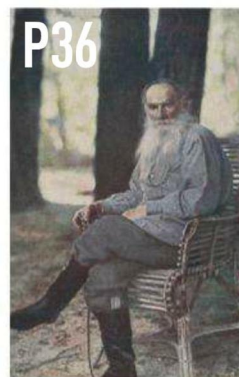
FEATURES

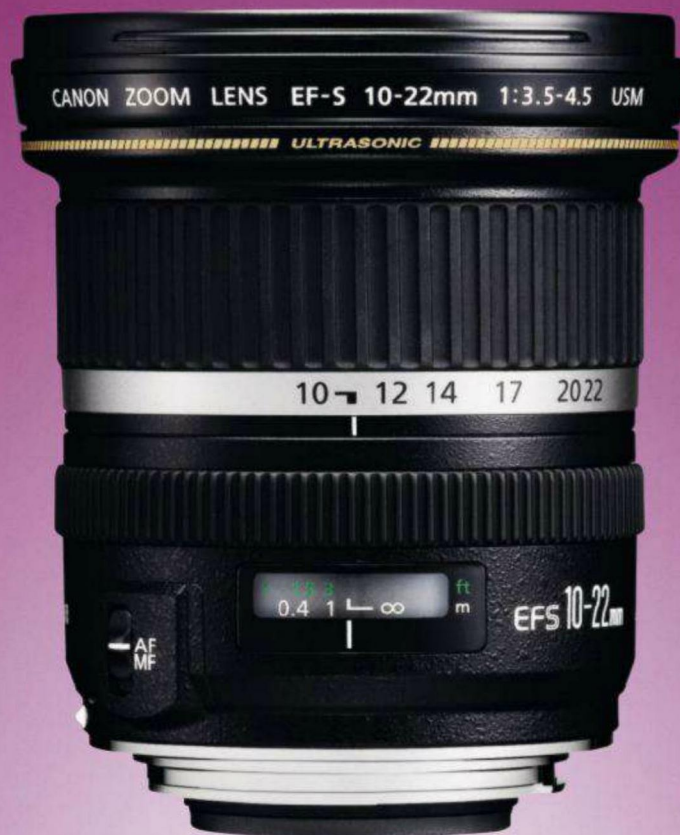
27 COURAGE IN CONFLICT

Anja Niedringhaus of Associated Press has risked life and limb for her powerful images from wars in the Middle East. Jon Stapley takes a look at her book, *At War*

36 RUSSIAN COLOUR

Russian photographer Sergei Mikhailovich Prokudin-Gorskii was a pioneer of early colour photography. As a book featuring Prokudin-Gorskii's photographs is released, Gemma Padley talks to Helena Zinkham of the Library of Congress about his images





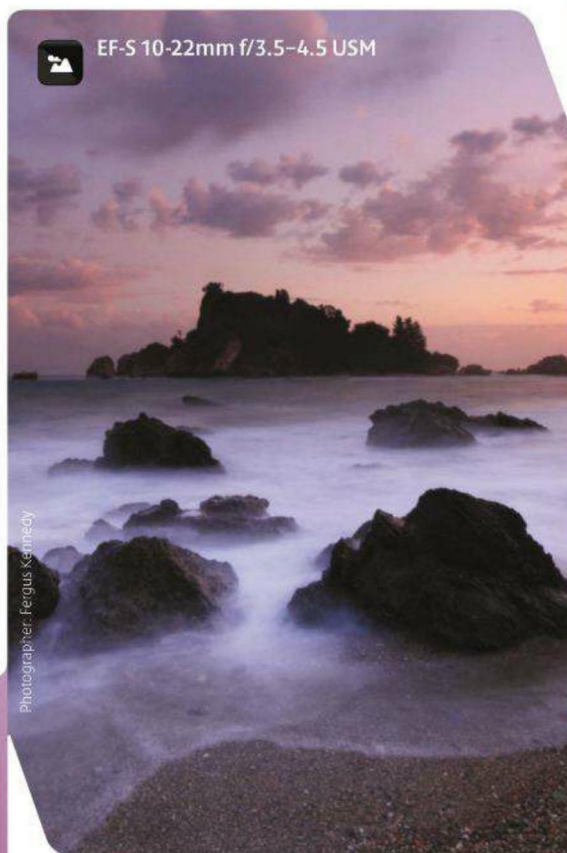
Power to see things differently

This 10-22mm lens is great for landscapes. Its short focal length lets you get more of the scene into your shot, giving you a sense of depth and distance. Take the next step on your photographic adventure.

canon.co.uk/EFLenses


EF-S Lenses **EOS** System

you can



Canon

*Offer available on purchases made from 18.10.2012 until 24.01.2013. Terms & Conditions apply.
Cashback available on selected Canon DSLRs, CSCs, compact cameras, lenses and accessories, camcorders and printers.
For more information visit www.canon.co.uk/wintercashback

 Find us on Facebook
[/CanonUKLtd](https://www.facebook.com/CanonUKLtd)





© IIR ANANNA ALFREDA

It was a period that proved the dominance of the still image
GP wins press pics accolade, page 7

‘Santa assistant’ in rights clash • Official demands consent

SANTA BANS PHOTOS AT CHRISTMAS LIGHTS EVENT

AP RIGHTS WATCH
Committed to defending your photographic rights!

A COUNCIL has warned all photographers, including amateurs,

that they must seek permission to take pictures at council-run events, including Christmas celebrations.

Merthyr Tydfil County Borough Council confirmed the restrictions after freelance photographer Andrew Bartlett was told to stop taking pictures at a publicly accessible Christmas lights event in November.

Bartlett had complained that a ‘Santa assistant’ – later revealed to be a council official – had approached him at a Christmas-themed market in the Welsh town.

‘I was taking pictures of Santa, the reindeer and the market area when I was approached by an assistant from the Santa stall,’ said Bartlett.

STOPPED BY SANTA

‘I had only been there a few minutes. She didn’t introduce herself, but immediately asked if I was taking pictures of the kids, or if I had a permit.

‘When I said I was a freelance, she asked who I was with and said that it was an official event with an official photographer present.’

Billed as a ‘fun-packed family day out’, the free-to-enter council-run Christmas Illumination Ceremony 2012 featured street performers, children’s activities and a funfair.

‘She [the Santa assistant] didn’t say who I needed permission from... But she did say I should ask the person/persons included in



© ANDREW BARTLETT

Andrew Bartlett says he was stopped after taking this picture at the Christmas market

the picture before taking [photos of] them,’ added the photographer.

Bartlett acknowledged that there were children in the scene, but said that they were incidental to the pictures he was taking.

In a statement issued to AP, the council said: ‘We understand the frustration of any photographer who may not be able to take photographs freely at events such as the Christmas Illumination Ceremony, especially given their hobby and enthusiasm

for photography. However, as a local authority, we require all photographers and media agencies to secure permission from the council’s Corporate Communications department prior to arriving on site.’

The council said it does not currently hold an official photography policy, but that this is ‘being reviewed with a view to putting a policy in place in the near future’.

CREATING NEW POLICY

The statement continued: ‘The council has a duty of care, during events, to members of the public, and has the right to question all photographers. We ask all those wishing to film or take photos to complete a media request in advance and ensure that all appropriate consents/permissions are secured during photography sessions.

‘As a result of this, should any photographer wish to attend any future council-run events to take photographs, we recommend that they contact the Corporate Communications department prior to the event in order for us to support any requests and advise accordingly.’

Bartlett told AP that the council has since sent him a copy of the rules.

AP understands that the council felt it had a duty to protect members of the public by challenging unauthorised photography because some people might object to being photographed.

Bartlett, who was using a Canon EOS 7D DSLR, said he has been put off trying to photograph similar events in the future.

SNAP SHOTS

● Nikon has produced its 75 millionth Nikkor lens, adding five million in the past six months alone. Nikon currently has more than 80 Nikkor lenses for its DSLRs and Nikon 1 system cameras. Recent launches include a 70-200mm FX-format zoom lens.

● Jessops has relocated its store in Eastbourne, East Sussex. The new shop will feature a ‘customer-friendly’ layout. Services include a 25-minute printing service and a large-format printer for one-hour photo posters and canvases. The branch is located at Unit 15, Arndale Centre, Eastbourne BN21 3NW. It is open Mon-Sat 9am-6pm and Sun 10am-4pm.

OLYMPUS FACES NEW £150M HURDLE

OLYMPUS is being sued for the equivalent of around £150 million by dozens of investors over the financial scandal that caused the company’s share price to plummet last year.

Olympus’s share price fell more than 70% in the weeks immediately following

exposure of accounting irregularities in October 2011, before recovering to around half its former value at the start of 2012.

Olympus Japan confirmed that it initially received a lawsuit from 49 investors, including foreign institutional investors and pension funds.

One shareholder subsequently dropped their claim, leaving the firm facing a lawsuit totalling 19.138 billion yen, plus interest.

In a statement posted on the company website, Olympus said the impact of the legal action on the group’s future business results is unclear.

In November, Olympus reported a £100m profit for the three months to 30 September 2012.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

**Wednesday
5 December**

EXHIBITION Rosebud (collectible, vintage photos for sale from £200), until 22 December at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com.

EXHIBITION Alistair Taylor-Young: Holiday, until 8 December at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.



© LARRY NOGENDO

Thursday 6 December

EXHIBITION Winter in America – Justin Maxton & Erin Trieb, until 6 January 2013 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com. **EXHIBITION** Light from the Middle East: New Photography, until 7 April 2013 at the Victoria & Albert Museum, London SW7 2RL. Tel: 0207 907 7073. Visit www.vam.ac.uk.

**Friday
7 December**

EXHIBITION Cartier-Bresson: A Question of Colour, until 27 January 2013 at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersetshouse.org.uk. **EXHIBITION** by Domingo Milella, until 26 January 2013 at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.



© HENRI CARTIER-BRESSON/MAGNUM PHOTOS. COURTESY FOUNDATION HENRI CARTIER-BRESSON

Saturday 8 December

EXHIBITION The Karl Ferris Psychedelic Experience (rock photography), until 3 February 2013 at Proud Camden, The Horse Hospital London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com. **EXHIBITION** Brown Sugar on Main Street ('unseen' images of The Rolling Stones), until 26 January 2013 at Zebra One Art Gallery, London NW3 1QX. Visit www.zebraonegallery.com.

Sunday 9 December

DON'T MISS Winter Bird Walk (10am-12.30pm) at Newtown National Nature Reserve, Isle of Wight PO30 4PA. Tel: 01983 741 020. Visit www.nationaltrust.org.uk. **EXHIBITION** Women in Focus by Dorothy Bohm, until 17 February 2013 at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk.

Monday 10 December

EXHIBITION For the LOL of Cats: Felines, Photography and the Web, until 16 January 2013 at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March 2013 at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.

Tuesday 11 December LATEST AP ON SALE

EXHIBITION Everyday Selves, by four photographers, until 21 December at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** Other Spaces by Jo Longhurst, until 26 January 2013 at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org.

Small claims track process unveiled

COPYRIGHT LEGAL GUIDANCE ISSUED

AP RIGHTS WATCH
Committed to defending your photographic rights!

GUIDANCE for photographers who want to claim damages over

copyright infringement, using the small claims track process, has been supplied to AP by a leading media law firm.

As we reported last week, intellectual property disputes can now be resolved using the small claims track in the Patents County Court (PCC), following a Government announcement of a 'simpler and easier' system. Photographers can pursue damages for breach of copyright, for up to £5,000, without appointing a lawyer.

However, there are a few bureaucratic hoops photographers need to jump through when making a claim. AP asked media law firm Swan Turton to spell out the process that copyright claimants should follow.

STEP 1 Before issuing a claim, the photographer should comply with the Practice Direction – Pre-Action Conduct which can be found at www.justice.gov.uk/courts/procedure-rules/civil/rules/pd_pre-action_conduct.

'Annex A gives guidance on the protocol to follow in these cases.'

STEP 2 If the matter can't be settled, the correct form to issue a claim is N1, which can be downloaded as a PDF from http://hmctsfinder.justice.gov.uk/HMCTS/GetForm.do?court_forms_id=338.

'The form should be completed and either handed in or posted to the Rolls Building (see address below) with the appropriate court fee, based on the value of the claim.' Swan Turton adds: 'Note that the photographer must state in the Particulars of Claim that he/she would like the claim to be allocated to the small claims track.'

STEP 3 The completed N1 claim form should be sent to: PCC Small Claims Track, The Patents County Court, The Rolls Building, 7 Rolls Building, Fetter Lane, London EC4A 1NL.

Swan Turton adds that while the court administration is run from the Rolls Building, hearings for the small claims track are held at the Thomas More Building, Royal Courts of Justice, Strand, London WC2A 2LL.

● General guidance for those wanting to make a claim using the small claims track can be viewed at www.justice.gov.uk/downloads/courts/patents-court/patents-court-small-claims.pdf.

NIKON LAUNCHES DSA-N1 DIGISCOPING ADAPTER

NIKON will this month release a digiscoping adapter kit for Nikon 1 cameras, promising 'super-telephoto shooting' for birdwatchers.

The Digiscoping Adapter DSA-N1, priced £219.99, is designed to be used with a Nikon fieldscope, an eyepiece and a Nikon 1 body, enabling direct attachment via the

camera's Nikon 1 mount.

Nikon is also launching the Digiscoping Bracket DSB-N1 (£169.99), designed to enable a fieldscope to be used with 1 Nikkor lenses. A cable-release socket is attached to the bracket and the kit includes a 50cm cable release, plus a 'light-shielding' rubber sheet designed to stop light from getting in.

The Nikon digiscoping gear is designed to be used with the Nikon 1 camera and Nikon fieldscope



**SPECIAL
SUBSCRIPTION
OFFER**

**CREATE
YOUR OWN
FREE
PHOTO
BOOK**

**AND
SAVE
UP TO
35%**



**GIVE THE
PERFECT
XMAS GIFT**

Subscribe at www.amateurphotographersubs.co.uk/nov or call **0844 848 0848** quoting code **CXH2**



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

subscribe 0844 848 0848



© DR KANNAN ATHREYA

UK Picture Editors' Guild winners

DOCTOR SCOOPS PICTURE CROWN

AN ESSEX GP triumphed in the BT Spirit of the Olympics category of the UK Picture Editors' Guild Awards.

Dr Kannan Athreya won a category open to non-professionals with an image of his seven-year-old daughter taking in the wonder of the Olympics opening ceremony (above).

'I'm happy to share one of the great

experiences of my life,' said Dr Athreya, who lives in Shenfield, Essex.

The annual awards are judged by picture editors drawn from regional, national and international publications and agencies.

Photographs documenting the aftermath of a Taliban attack in which a British soldier lost both legs took the overall Photographer

of the Year title for freelance photographer Jason Howe, 41, who also won the Photo Essay Award.

Howe, who specialises in covering conflicts, had been on assignment with troops in Taliban territory in Afghanistan when the soldier was injured in an explosion.

'His pictures continue the story of the injured soldier's rescue while under fire from insurgents,' said contest organisers.

'And then, having survived his terrible wounds, the subsequent rehabilitation treatment back in Britain.'

David Ofield, chair of the judging panel and picture editor at the *Evening Standard*, said: 'There were many great pictures from all sectors of the press... However, Jason's essay was just so powerful that it clinched our decision.'

Mail on Sunday photographer Mark Pain scooped the British Airways Olympic Photographer accolade.

The awards ceremony was hosted by London Mayor Boris Johnson and BBC presenter Kate Silverton. Alan Sparrow, chairman of the Guild of Picture Editors, said: 'We introduced a number of categories this year to cater for the exceptional interest surrounding the Olympics. It was a period that proved the dominance of the still image when it comes to capturing a memory that lasts long after the event.'

'The rest of the year is also chronicled most vividly by the technical skill and outstanding journalism displayed in thousands of fantastic photos...'

REMOTE DSLR DEVICE FOR IPHONE AND IPADS

A DEVICE to allow wireless capture, DSLR control and viewing of images using an Apple iPhone, iPad or iPod Touch, up to 150ft (46 metres) away, is to be launched this month.

The CamRanger, priced £269.99, currently works with a range of Canon and Nikon DSLRs, according to the product's website.

'The CamRanger creates an ad-hoc Wi-Fi network, which can be joined by your iPad, iPhone and iPod touch,' adds the US firm.

Features include touch focusing and interval shooting control via the screen

of a compatible iOS device. Aperture, shutter speed, ISO, exposure compensation and HDR bracketing can also be adjusted.

Potential uses include macro photography, bird watching and surveillance, according to the product's UK distributor Intro 2020.

'With an operating range of up to 150ft, CamRanger provides a huge amount of control and flexibility over your DSLR camera and allows you to see the live view image when your camera is placed in

remote locations...' states Intro 2020.

A downloadable iOS application will also enable users to remotely download and delete images from the camera's memory card.

The CamRanger is said to measure around the same size as an iPhone.

To be compatible with CamRanger, the iOS device must be using iOS version 4.3 or later.

For details call Intro 2020 on 01628 674411 or visit www.camranger.com.

GUARDIAN NAMES TOP STUDENT PHOTOGRAPHER

A PHOTOGRAPHER who focused on 'alternative lifestyles' has won Student Photographer of the Year at the Guardian Student Media Awards.

Winner Diana Jimenez Quintana studies at the University of West London, which said the photographer's project won praise from judges for being 'well executed' and

'technically very competent'.

Now in its 34th year, the awards are aimed at students from UK universities and designed to highlight the best of breakthrough talent across print, broadcast, online and other digital media.

Quintana was presented with her award earlier this month at a ceremony in London.



© DIANA JIMENEZ QUINTANA

AP
THIS
WEEK
IN...

1955

Thirty-five years or so before the invention of Photoshop, E Heimann FRPS was expounding his ideas on how to get creative with Christmas cards using table-top still-lives. Among his suggestions was one in which he created a background using tracing paper, with a pattern in the sky projected from the back with the aid of a spotlight, the beam of which passed through a glass plate with a concentric pattern. He added: 'The trees were cut-outs placed behind the tracing paper and the foreground was a sheet of crumpled white shiny paper covered with a mixture of salt and Epsom salts crystals.' The 'Merry Christmas' lettering was added during the enlarging process.



Christmas Cards

With a Difference

E. HEIMANN

ELRP, FRPS.

For a good many years I have made my own photographic Christmas cards and these I am going to describe roughly, not quite a variety both in approach and technique. While most people show an understandable preference for a card which is free to definition, I am inclined to think that a card which is free to definition is a card which is free to definition.

Fluorescent about three to four feet behind the background, in addition to which a small circle of light was projected by a marked spotlight also from the back. The foreground, figures and boat were lit by a spotlight at the table-top side-way.

SNAP SHOTS

● The Imperial War Museum plans to digitise more of its historic archive after striking a deal that makes 2,000 of its photos available through picture library giant Getty Images. The museum, which holds more than 11 million images, is in the throes of digitising its World War One archive in the run-up to the centenary of the First World War in 2014.

● Photographers across the world are invited to capture 'moments of beauty' at the very same moment via a photo application for mobile phones. Montblanc Worldsecond is an online competition featuring a countdown function that gives participants 60 chances to take synchronised photos. Winners will receive a Montblanc watch. The contest runs until the end of the year. For terms and conditions visit www.worldsecond.montblanc.com.



AROUND THE WORLD WITH MICHAEL PALIN

A PHOTOGRAPHER

who has followed TV presenter Michael Palin on his travels for nearly 25 years is set to launch a free exhibition in London.

Basil Pao took thousands of photos as the broadcaster criss-crossed the globe for his TV shows. His images are set to go on show at the Royal Geographical Society from 3 December.

Palin said: 'Basil is one of the finest still photographers in the business and has become indispensable on my journeys.'

'He loves good food and drink, takes lots of amazing photographs, and wears a straw hat everywhere, ensuring

that I never lose sight of the film crew.'

Dr Rita Gardner, director of the Royal Geographical Society, added: 'We are delighted that Basil has chosen to exhibit his work at the Society – not only is this a very fitting way to celebrate Michael's contribution as the Society president over the past three years, but also a natural fit with our own rich photographic collections...'

The exhibition, *Travels with Michael Palin*, is on show at the Royal Geographical Society, 1 Kensington Gore, London SW7 2AR from 3 December 2012–25 January 2013. Visit www.rgs.org for details.

TITLE FOR FORMER AP MAN

FORMER AP features editor Bob Aylott has scooped top honours in the Portraits of Britain competition.

Aylott's image, called 'Day Trippers' (below), took first place in the Society category of a contest run by the Economic and Social Research Council (ESRC).

Aylott was presented with a £250 prize and a trophy by David Willetts MP, Minister of State for Universities and Science, at a ceremony in London.

Entrants were tasked with capturing, in a single image, 'the meaning of social sciences and society today'.

Aylott said he shot the winning photo on Bournemouth Pier using a Nikon D3100 DSLR.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipcmedia.com



CLUBNEWS

Club news from around the country

ILKLEY CAMERA CLUB

The club will stage an exhibition, from 8 December 2012–24 February 2013, to coincide with its 60th anniversary. It will take place at Manor House Art Gallery & Museum, Castle Yard, Ilkley, West Yorkshire LS29 9DT. Tel: 01943 600 066. Visit www.ilkleycameraclub.co.uk.

WELWYN GARDEN CITY PHOTOGRAPHIC CLUB

The club's annual show runs until 11 January 2013 at the New Maynard Gallery, Campus West, Welwyn Garden City, Hertfordshire AL8 6BX. Visit www.welwynphotoclub.org.uk.



WHITE WALL

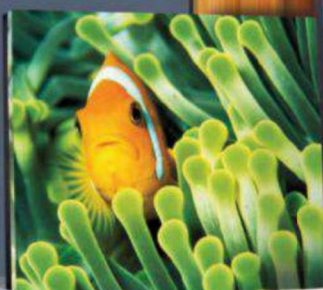


THE LAB FOR PHOTOGRAPHERS

Special of the Month

Direct print behind
acrylic glass

from **5.90**



1. Upload picture
2. Choose from professional prints, aluminium or acrylic mountings, canvases, framings
3. Select your format to the exact inch
4. Quick delivery from the lab direct to you

Phone: 020 - 3411 1846
E-mail: info@WhiteWall.com

WhiteWall.co.uk

Digital SLR

CHRISTMAS CASHBACK - UP TO £70 CASHBACK ON SELECTED PRODUCTS see website

D3100

14.2 megapixel
Full HD movie clips
Intuitive to use
EXPEED 2 Engine
Live View shooting



D3100 & 18-55MM VR Lens
£329.00 or £7.72 Per month
INC. FREE NIKON ACCESSORY KIT WORTH £55

D3200

24.2 megapixel
EXPEED 3 Engine
Full HD movie clips
Live View shooting
Wireless Capability



D3200 Body **£399.00 £8.19 P/m**
D3200 18-55 VR Kit **£469.00 £8.25 P/m**

D5100

16.2 megapixel
DX-format
CMOS image sensor
Full HD Movies



D5100 Body **£369.00 £7.58 P/m**
D5100 18-55 VR Kit **£439.00 £7.72 P/m**
D5100 18-55 + 55-200
VR Twin Lens Kit **£599.00 £8.78 P/m**
INC. FREE NIKON ACCESSORY KIT WORTH £55

D90

12.3 megapixel
DX format
CMOS image sensor
built-in self-cleaning
sensor unit



D90 Body **£469.00 £8.25 P/m**
D90 + 18-105mm Lens **£625.00 £9.17 P/m**

D7000

16.2 megapixel
CMOS sensor
Full HD 1080p
Video Recording



D7000 Body **£679.00 £9.96 P/m**
D7000 18-55 VR Kit **£759.00 £11.13 P/m**
D7000 18-105 VR Kit **£829.00 £12.16 P/m**
INC. FREE NIKON ACCESSORY KIT WORTH £59

D600

24.3-megapixel FX-
format CMOS sensor
Multi-CAM4800
39-point AF system



D600 Body **£1539.00 £22.58 P/m**
D600 24-85mm Kit **£1965.00 £28.83 P/m**

D800 D800E

36.3 MP FX sensor
Autofocus system
Full HD Video
Optical Low Pass



D800 DSLR Body **£2024.00 £29.69 P/m**
D800E DSLR Body **£2395.00 £35.14 P/m**

D4

16.2 MP FX sensor
Amazing speed
Full HD Video
Shooting Features
User Friendly
Enhanced Connectivity



D4 DSLR Body **£4389.00 £64.40 P/m**

Nikon Zoom Lenses CHRISTMAS CASHBACK - UP TO £70 CASHBACK ON SELECTED PRODUCTS see website

Nikon lenses are regarded as among the best optics in the world



10-24mm f3.5-4.5 G AF-S DX Lens **£649.00 £9.52 P/m**
14-24mm f2.8G ED AF-S NIKKOR **£1339.00 £19.64 P/m**
16-35mm f4G ED VR AF-S NIKKOR **£849.00 £12.45 P/m**
16-85mm f3.5-5.6G ED VR AF-S DX **£449.00 £7.90 P/m**
17-55mm f2.8G ED-IF AF-S DX Zoom **£1049.00 £15.39 P/m**
18-200mm f3.5-5.6G ED VR II AF-S **£599.00 £8.78 P/m**
18-300 f3.5-5.6 ED VR AF-S DX **£699.00 £10.25 P/m**
24-70mm f2.8G ED AF-S NIKKOR **£1269.00 £18.62 P/m**

28-300 mm f3.5-5.6G ED VR Nikkor **£689.00 £10.10 P/m**
24-120 mm f4G ED AF-S VR Nikkor **£829.00 £12.16 P/m**
55-300 mm f4.5-5.6G ED DX AF-S VR ... **£289.00 EN/A P/m**
70-200mm f2.8G ED VR II **£1639.00 £24.04 P/m**
70-300 mm f4.5-5.6G AF-S VR Nikkor .. **£449.00 £7.90 P/m**
80-400 mm f4.5-5.6D ED VR AF Nikkor .. **£1269.00 £18.62 P/m**
200-400mm F4G ED VR II AF-S NIKKOR .. **£4945.00 £72.55 P/m**

Nikon Prime Lenses CHRISTMAS CASHBACK - UP TO £70 CASHBACK ON SELECTED PRODUCTS see website

Fixed focal length, The ultimate in image quality for your Nikon DSLR



10.5 mm f2.8G ED DX Fisheye **£559.00 £8.20 P/m**
24mm f1.4G AF-S NIKKOR **£1499.00 £21.99 P/m**
35mm f1.4G AF-S **£1349.00 £19.79 P/m**
35mm f1.8G AF-S DXs **£159.00**
AF-S 50mm f1.4G Lens **£295.00**
50mm f1.8G AF-S NIKKOR **£155.00**

85mm f1.8G AF-S NIKKOR **£379.00 £7.78 P/m**
85mm f1.4G AF-S Nikkor **£1199.00 £17.59 P/m**
200mm f2G ED-IF AF-S VR NIKKOR .. **£4149.00 £60.87 P/m**
300mm F/2.8G AF-S ED VR II Lens .. **£4099.00 £65.42 P/m**
400mm f2.8G ED VR AF-S NIKKOR .. **£7159.00 £105.04 P/m**
500mm f4G ED VR AF-S NIKKOR ... **£5950.00 £87.30 P/m**
600mm f4G ED VR AF-S NIKKOR .. **£7189.00 £105.48 P/m**

Nikon Macro Lenses

Get super close to your subject



40mm f2.8G AF-S DX Micro NIKKOR **£196.00**
60mm f2.8D AF Micro-Nikkor **£409.00 £8.40 P/m**
60mm f2.8G ED AF-S Micro NIKKOR **£409.00 £8.40 P/m**
85mm f3.5G ED VR AF-S DX Micro **£389.00 £7.99 P/m**
105mm f/2.8G AF-S VR Micro-Nikkor **£639.00 £9.37 P/m**

Nikon Compact System

NIKON J2

Quick, Intelligent
Camera System



J2 10-30mm Kit - **£499.00**
J2 Twin Lens Kit - **£649.00 or pay £9.53 P/m**

NIKON V1

Interchangeable
Lens Camera System



V1 10-30mm Kit - **£499.00 or £8.78 P/m**
V1 10mm Lens Kit - **£589.00 or £8.64 P/m**

Nikon Teleconverters

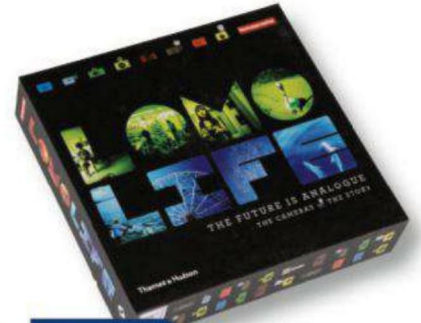
Nikon Speedlight Flash

TC-14E II Teleconverter	TC-17E II Teleconverter	TC-20E II Teleconverter	TC-20E III Teleconverter
£319.00 £7.48 P/m	£319.00 £7.48 P/m	£319.00 £7.48 P/m	£389.00 £7.99 P/m



APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



© LOMOGRAPHY



© LOMOGRAPHY



© LOMOGRAPHY



© SEVERIN MATUSEK



© SEVERIN MATUSEK

Lomo Life: The Real Analogue Experience

By Lomography

Thames & Hudson, £28, slipcased hardbacks, 2 x 192 pages, ISBN 978-0-500-44211

LOMOGRAPHY is a term that has caused almost as many arguments among photographers as the great Canon/Nikon wars. It's fair to say that this experimental style of film photography has its share of detractors, but one can't deny that Lomography has built a devoted community, and they will hugely appreciate this pair of vibrant books.

The first book deals with the cameras in the Lomography range, and there is some enjoyable diversity throughout: standouts include the eight-lensed Oktomat and

full-rotating Spinner 360. The second book tells the story of Lomography, before moving on to a gallery of notable events, all of which come with stories, facts and many Lomographic images.

Unsurprisingly, this won't be to everyone's taste. The images embody Lomography's 'shoot from the hip' philosophy, and are guaranteed to turn off digital perfectionists. If you're a hater, don't expect to be won over, but fans should dive right in.



© THOMAS SULLIVAN



EXHIBITION

Astronomy Photographer of the Year 2012

Until 17 February 2013. Royal Observatory Greenwich, Blackheath Avenue, Greenwich, London SE10 8XJ. Tel: 020 8858 4422. Website: www.rmg.co.uk. Open Mon-Sun 10am-5pm. Admission free

THE ENTRANTS for the Royal Observatory Greenwich's Astronomy Photographer of the Year competition have captured some truly stunning images of the places beyond our solar system, and the best are on display at this exhibition. Among them are Martin Pugh's winning image of a whirlpool galaxy, which seems too vivid, too immediate, to even be real; and 13-year-old Thomas Sullivan's highly commended image 'Origins of Life on Earth' (see left) in the Young Astronomy Photographer of the Year competition.

With these images and more, this exhibition of enterprising photographers reminds us of the infinite potential for discovery above our heads, and how sometimes it can be worth going quite a lot further for that great picture.

© ROSE HARTMAN



BOOK

Incomparable: Women of Style

By Rose Hartman
ACC Editions, £29.95, hardback, 160 pages, ISBN 978-1-85149-699-0

MODELS, film stars, jet-setting fashionistas – Rose Hartman has spent decades photographing them all, and one can accordingly expect to see a fair few familiar faces in this selection from her extensive career, celebrating the women who have contributed to the sometimes indefinable notion of 'style'.

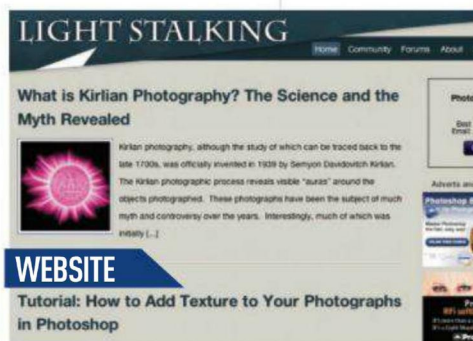
Hartman's images that made the news worldwide are included, naturally – snaps of Bianca Jagger celebrating her birthday by riding a white horse into Studio 54 (above)

made quite the stir in 1977. There are many saturated faces on flash-soaked red carpets, and some illicit-feeling glimpses behind the closed doors of the parties. Hartman's short autobiography is an intriguing look at the fashion world in the 'Cigarette Age' of bygone years, and the images have a real feeling of immediacy, although the heavy presence of industry 'faces' throughout may make this one just for the fashionably inclined.



www.lightstalking.com

LIGHT Stalking is, quite simply, 'a site about beautiful photography' that aims to put the people who produce such work in front of a wider audience. Structured more or less like a blog, it features contributions on a wide range of subjects from multiple writers and editors. The posts seem to be fairly frequent and often draw attention to aspects of photography one might not have considered. The regular link round-ups give a selection of the best of photography on the web, while there are guides for those wanting to get a bit more technical and a growing, active community of users. Definitely worth checking out.



CONDENSED READING

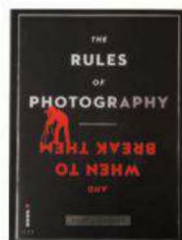
A round-up of the latest photography books on the market



● **RETROMANIA** by Lawrence Harvey, £9.99 Whether the days of boxes and plates really were photography's 'golden age' is a matter for debate, but this fun, colourful and well-researched guide to retro cameras does make quite a good case. With vintage advertisements and a distinctive visual style, this makes a good gift for any fans of classic cameras.

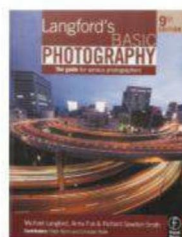


● **75 PORTRAITS** by Hernan Rodriguez, £28.99 Accomplished portrait photographer Hernan Rodriguez takes the reader through 75 of his most memorable shoots in this consistently lively, though pricey, book. The writing style is fun, and the images of superior quality, although it is debatable how useful the advice actually is, given that most of the scenarios are very specific.



● THE RULES OF PHOTOGRAPHY AND WHEN TO BREAK THEM

by Haje Jan Kamps, £17.99 In this impressively thorough volume, Kamps explains how the prime tenets of photography can be broken to get exciting results, by first outlining a rule, then demonstrating the creative ways in which it can be played with. Breaking a rule and ignoring a rule are not the same thing, and Kamps communicates this very clearly throughout.



● **LANGFORD'S BASIC PHOTOGRAPHY** by Michael Langford, Anna Fox and Richard Sawdon Smith, £24.99 The ninth edition of this seminal guide has been updated with more information on digital cameras and digital printing. This thick book may be a little daunting for the inquisitive novice, but the clear explanations, broad selection of images and prudent use of diagrams do much to make it an accessible piece of work.

Power to impress

Produce vibrant, lifelike prints with the PIXMA PRO range. With a choice of either a next generation 8-ink system, or up to a 12 ink LUCIA pigment system, whichever model you choose will provide phenomenal photographic reproduction. The advanced monochrome printing technology means great results aren't limited to just full colour images. Produce prints up to 14" wide on these professional quality A3+ inkjets, and give your images the astounding finish they deserve.

canon.co.uk/PIXMAPro



**Best
Product**
2012-2013

PHOTO PRINTER

Canon PIXMA PRO-1



© Jorg Kyas. Shot on a Canon EOS-1D X; EF 50mm f/1.2L USM

PIXMA PRO Range



PIXMA PRO-100



PIXMA PRO-10



PIXMA PRO-1

The printers your images deserve

Canon

you can

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

ONLY AS GOOD AS ITS OPERATOR

Loading film into a camera is usually relatively easy. I recently had the opportunity to do so, after gaining possession of a Bronica ETRSi professional rollfilm camera. After much ado, I discovered I was placing the film in the camera the wrong way round! Now, having fathomed it out, I await the results with excitement.

Phil Morris, Lincolnshire

You'll soon be doing it with your eyes closed, Phil – *Damien Demolder, Editor*

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

NIKON WAS RIGHT

I warn you that this will be an unpopular letter, but I think Nikon was right to exclude film-camera entries from its 2012 international photo competition (*News*, AP 10 November). The contest, like many today, requires entries to be submitted in digital form – which means that, for film users, it would not be a photography competition, but rather a photography-plus-scanning competition. A scanner able to produce files equal in quality to today's digital cameras is a very expensive piece of equipment, and requires considerable expertise to use. Allowing this to be a factor in the competition would detract from its emphasis on the photographs themselves.

Film is still an unsurpassed way to produce expressive prints for display. Yet for images distributed and viewed online, the film-plus-scanning process can no longer match a pure digital workflow – and therefore it

was right for Nikon to recognise that.
JL Williams, Nebraska, USA

You're absolutely right, JL. This will be an unpopular letter – *Damien Demolder, Editor*

IS LICENSING ON THE WAY?

I have been quite a keen wildlife photographer for many years, but until attending a talk and slideshow given by an ecologist recently, I was not aware that it is illegal to photograph a wide variety of birds while they are on or near their nests. The list, which appears on the DEFRA website, runs to 81 species at all times, and includes several other species during the closed season. Quite a number of these are well-known birds that most of us would view as 'common', including, for example, the barn owl and kingfisher. The speaker told us that failure to comply with this legislation carries

a very heavy fine, unless the photographer has a licence, for which he or she is vetted and has to be vouched for. This is to avoid disturbance to the birds, it seems. Similar legislation applies to other animals.

With so much paranoia about photographers these days, it is not hard to see us being required to satisfy a licensing process in the not too distant future. Many people might see that as a good thing, but with 'professional-looking' cameras being specifically targeted, for example, it is especially easy to envisage owners of DSLRs or other interchangeable-lens cameras – or, indeed, even large bridge cameras – being identified as appropriate for licensing for use in public. I am not being alarmist with this, but I do feel concern that our authorities are too ready to respond to public paranoia, often whipped up by the press, by introducing restrictive legislation. AP's robust defence of photographers' rights is more important than ever, and I hope it will continue to be successful for the long-term future. **Keith Longmore, Norfolk**

Photographing humans is one thing, as there are plenty of them, but endangered or threatened wildlife of any sort needs protecting from disturbance, as that can mean creatures fail to breed and maintain their populations. The licensing ensures that the only people who can get close are in a position to understand how their presence may impact the creature, and to be in a position to avoid destructive behaviour –
Damien Demolder, Editor

LICENCE TO SHOOT

With reference to Spaceboystevie's question about shooting a christening (*From the Forum*, AP 10 November), may I add my voice to that of MartyG.

As well as visiting the location, I would advise Spaceboystevie to check with the clergy about the conditions regarding photography in the church. Many churches (including the one where I worship) ban photography entirely, or during services at least. Constant flashes going off are a considerable annoyance to the clergy, to the choir, to the congregation and, speaking for myself, flashes reflected in my mirror at the organ are very confusing for the organist!

Apart from that, the people worshipping in the church sincerely believe that God is present: 'Where two or more are meeting in my Name, there also am I.' To most of us, photography while we are at prayer is the height of profanity. The same goes for weddings and other rites.

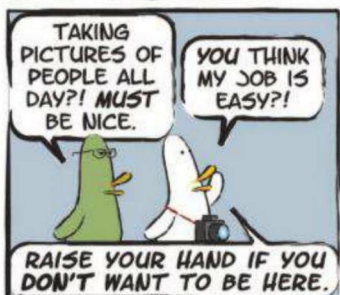
Raymond Hill, Essex

Avoiding flash with a nice high ISO setting often does the trick, and keeps both priest and congregation happy –
Damien Demolder, Editor

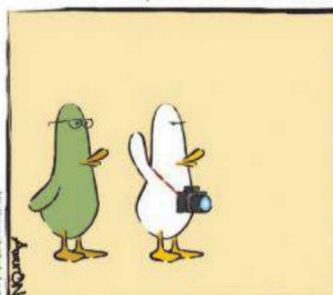
TOO MUCH HASSLE?

It has occurred to me that perhaps the Nikon competition organisers barred film entries because scanned film

What The Duck



© 2010 Aaron Williams. All rights reserved.



http://www.whattheduck.net/



David Byrne's photograph of Lindisfarne Castle in Northumberland

doesn't contain the metadata they want. Presumably, dealing with actual slides or prints as entries is too hassling. Shame, though, as the company must be losing out on a lot of talent – film should not be consigned to history yet.

John Strain, via email

THERE'S ALWAYS BEEN MANIPULATION

I was astonished to read that the picture by David Byrne (see above), has been disqualified from the Take a View – Landscape Photographer of the Year 2012 competition (News, AP 17 November). As a very old photographer who was bitten by the photography bug in 1947 and worked as a theatre photographer for more than 40 years, I well remember the days of glass plates and wooden cameras, and the launch of the Nikon F.

From the earliest days, there has *always* been 'manipulation' of images, whether by double printing of clouds, removal of unwanted silver with ferricyanide, pencil retouching the negative, shading during

printing or print retouching by knife or paint.

How on earth can the world expect unmanipulated pictures when the electronic aids are there to be used? I would be more surprised if today's picture-makers claimed not to have used computer manipulation.

I doubt if I ever made a print that had no shading or retouching. Surely, if a technique is available, the world must expect it to be used.

For the record, I like David's picture.

Reg Wilson, West Sussex

BRONICA SPARES WANTED

I am a long-time semi-professional user of Bronica cameras, but am having trouble finding accessories for the Bronica EC. I have placed an advertisement in AP, but had no replies, and contacting camera specialists and retailers also drew blanks.

So, I am appealing to AP readers. If anyone has a spare microprism or split-image screen, I would be delighted to purchase it. I can be contacted care of AP at the usual address.

Harry Kitchen, Cornwall

NO NIKON FOR ME

I read that Nikon DX product manager Simon Iddon defines a 'real hobbyist' as someone in the 25 to 50-year-old age range who is seeking 'creative expression' (News, AP 17 November). I am an octogenarian, and regular reader of AP for many years, who has had photography as a main hobby since the age of 16, when I first started developing and printing my own enlargements from 6x9cm film and glass negatives. I have used digital cameras and various incarnations of Photoshop Elements for the past 12 years, so even when I started on digital photography I sadly fell well outside the range of Mr Iddon's definition. On top of that, Nikon decided to ban film entries from its 34th photo contest. Perhaps it is time, then, to consign as beyond the pale elderly types who are probably too long tainted by film usage?

I must console myself that, maybe, although clearly far too long in the tooth, I can still seek 'creative expression', whatever that may be, on my own terms. I did not feel the need for a Nikon D5200 before reading about Mr Iddon's views and see now that I could not, in any case, benefit from owning one. Fortunately, I am quite happy with the cameras I already own and there are plenty of other alternatives out there if I decide I need another!

Colin Sharvell, via email



BACK CHAT

AP reader Trevor Dingle learns something about photography when he visits an existential exhibition

A RECENT trip to the Shoot! Existential Photography exhibition at The Photographers' Gallery on Ramillies Place, off London's Oxford Street, has given me plenty of photographic food for thought. At first, I thought, 'This just looks like a collection of snapshots of people at fairground shooting galleries'. But then I had to think again. The last fairground shooting gallery I had a go at was on Bridlington seafront in East Yorkshire and involved shooting at things that kept popping up, including a cowboy sitting on the lavatory. In Europe, it seems to be commonplace to get a photo of oneself shooting the bullseye rather than an unfeasibly large soft toy or similar prize, as tends to be on offer in the UK.

Looking at the images, I wondered if a large party of well-known French artists, photographers and philosophers had all been to the fairground at once, but while reading the titles and credits, I saw that these images were taken over several years. At first, one imagines these are photographs taken by others of now famous people, but think about it. Hitting the bullseye triggers the camera, so the shooters have actually taken the image themselves, making these self-portraits with air rifles.

The fifth floor of the exhibition has a shooting gallery for everyone to have a go. The Dutch man in front of me managed to hit the bullseye and got a photo of himself, but I didn't, even though the first time I ever picked up a shotgun, I hit a clay at a clay pigeon shoot. All I got here was the target card with holes in. It felt good to participate, though, rather than just passively view the exhibition.

This floor also had some 10x8 transparencies on lightboxes. These had been placed in a box by the photographer, who had then turned the box into a pinhole camera by firing at it with an air rifle; the pellet made a pinhole in the front of the box before exiting at the back through the film. The holes were exactly at the end of the gun. There was even an old Canon SLR with a bullet hole in it as part of an elaborate set-up.

All this is truly existential. It made me think about the transitory nature of not only the photograph, but the camera. It does not need to be the latest digital high-tech piece of equipment; it just needs to be there to shield the film from being turned black by daylight, and to direct the light the photographer wants onto the film for the critical moment in time to be frozen for posterity.

Shoot! Existential Photography is on until 6 January 2013 at The Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW. Tel: 0207 087 9300. Website: www.thephotographersgallery.org.uk. Open Mon-Sat 10am-6pm, Thurs until 8pm, Sun 11.30am-6pm (closed 24-27 December, and 31 December-1 January). Admission £2



JIM BRANDENBURG

For more than 30 years, Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images



PHOTO INSIGHT

Jim Brandenburg takes a nostalgic look back at a photograph he took when he was just 14 years old that had a life-changing effect on him

To see more of Jim's images visit www.jimbrandenburg.com

THIS image holds great significance for me and it's a real joy to write about it. The photograph was taken when I was just 14 years old. I shot it with a little plastic \$3 Argus camera that had no settings at all. It had the appearance of a 35mm camera and took a film you don't hear much about these days – 828 rollfilm.

I've been interested in nature all my life and have always been around other nature-lovers and people such as hunters and bird-watchers. This image was a result of an encounter with a gentleman who taught me how to make the sound of mouse. That may sound strange, but it's a way of attracting predators.

The picture was taken near my home at Blue Mound State Park, Wisconsin, in the US, and it's an area I've visited in many times.

On this occasion I was walking around when I saw a young fox in the distance. The location was full of boulders, so I dived behind the biggest I could find and started squeaking like a mouse. To my amazement, the fox came dashing towards me, obviously under the impression that he had a free meal. I stuck my head over the rock and there he was, looking directly at me. The fox couldn't believe it and stood there just long enough for me to grab the shot.

I'm incredibly proud of this image and it wouldn't be too much to say that this was quite a life-changing event, although perhaps I didn't realise it at the time. The reward of getting this picture was profound, given what I do now. I look back at the image with real affection. It's not a picture I was thinking about in any photographic

**BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK**



© JIM BRANDENBURG

terms when I took it, as it was much more an instinctive act to take the picture. I can't believe it worked out as well as it did.

Looking back at this image makes me think about the changes we've seen as digital technology has taken hold. These days we can look at an image on the back of a camera and know right away what we have. It's a bit like the Polaroid days – you can have an instant image. At the time, I had no knowledge of photographic rewards.

I have a few other pictures from around this period, but none holds quite the same significance as this one. Yet even though this was significant moment for me, it didn't have an impact on my life right away. I was always very intrigued by photography, but I ended up initially going into music. The reason I left rock 'n' roll was that I was up

playing in a band late into the night and not getting home until early morning. This meant I'd end up missing the sunrise and consequently a lot of the nature subjects that really fascinated me.

I grew up a hunter. All the men in my family hunt animals, such as pheasants. I like to think that in my later years, as I started to become a professional photographer, I was using the camera almost as a weapon to capture the animal – not to kill it, but to preserve it. I wouldn't necessarily think along aesthetic lines as it was more about preservation.

I don't think a lot of wildlife photographers think like this today – they just want an award-winning shot. They stick a gigantic zoom lens on their camera, visit a place like Yellowstone National Park and collect their

reward. There is nothing necessarily wrong with this, though, because I suppose one of the wonderful things about photography is that you can approach it in so many different ways. There are people who revel in the mechanics and technology of their equipment, and these kinds of people are concerned with getting the sharpest image possible. Then there are others who love the chemical side and shoot with Leica cameras and b&w film. And then there are guys like me who really just want to create images. That's all I know. I don't even care whether my shots are sharp half the time, which is why I can look back at this image and still be so in love with it. While photographically it may not be the most remarkable shot I've taken, it's still full of meaning and pure experience. **AP**

**Jim Brandenburg
was talking to
Oliver Atwell**

Grays of Westminster®

Exclusively... **Nikon**



Nikon FROM GRAYS ... ELEMENTARY — D600



"The holy grail of all things Nikon."

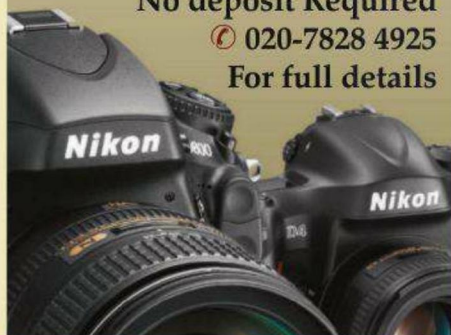
— John Gravett,
Photographic Director,
Lakeland Photo Limited

**0% OR LOW
INTEREST
FINANCE**

No deposit Required

020-7828 4925

For full details



NIKON DIGITAL CAMERAS

Nikon D4 SLR body.....	£4,395.00
Nikon D4 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£5,695.00
Nikon D4 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,595.00
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,895.00
Nikon D800 DSLR body.....	£2,025.00
Nikon D800 + MB-D12 Grip Kit.....	£2,320.00
Nikon D800 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,330.00
Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,255.00
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,560.00
Nikon D800E DSLR body.....	£2,399.00
Nikon D800E + MB-D12 Grip Kit.....	£2,695.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,699.00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,615.00
Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,899.00
Nikon MB-D12 Grip for D800E/D800.....	£329.00
Nikon D600 DSLR body.....	£1,495.00
Nikon D600 + MB-D14 Grip Kit.....	£1,730.00
Nikon D600 + AF-S 24-85mm f/3.5-5.6G VR Nikkor.....	£1,920.00
MB-D14 Grip for D600.....	£249.00
Nikon D300S SLR body.....	£1,129.00
Nikon D300S + MB-D10 Grip.....	£1,299.00
Nikon D300S + AF-S 18-85mm f/3.5-5.6G ED VR DX.....	£1,545.00
Nikon D300S + AF-S 18-200mm f/3.5-5.6G VR II Kit.....	£1,699.00
Nikon D7000 SLR body.....	£649.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£789.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,249.00
Nikon D7000 + MB-D11 Kit.....	£865.00
Nikon D90 SLR body.....	£465.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£609.00
Nikon D3200 DSLR body.....	£399.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£460.00
Nikon D5200 DSLR body.....	£719.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£819.00
Nikon D5100 DSLR body.....	£349.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£425.00
Nikon D3100 body.....	£295.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£319.00

NIKON 1 SYSTEM

Nikon 1 V1 10-30mm Kit.....	£299.00
Nikon 1 V1 10mm Kit.....	£575.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit.....	£475.00
Nikon 1 V1 10-30mm Kit - Black.....	£399.00
Nikon 1 V1 10mm Kit - Black.....	£575.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit.....	£585.00
Nikon 1 V2 10-30mm Kit.....	£799.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£969.00
Nikon 1 J1 10-30mm Kit.....	£299.00
Nikon 1 J1 10mm Kit.....	£415.00
Nikon 1 J1 10-30mm & 30-110mm Twin Kit.....	£489.00
Nikkor VR 10-30mm f/3.5-5.6.....	£145.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
Nikon SB-N5 Speedlight.....	£119.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£150.00
AF-S 10-24mm f/3.5-5.6G IF-ED DX.....	£645.00
AF-S 12-24mm f/4G IF-ED DX.....	£835.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£449.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£589.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£719.00
AF-S 55-200mm f/4.5-6.3G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-6.3G DX VR.....	£289.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£619.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£369.00
28mm f/2.8D AF.....	£245.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00

50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
85mm f/1.4D AF IF.....	£949.00
105mm f/2D AF-DC.....	£799.00
135mm f/2D AF-DC.....	£1,025.00
180mm f/2.8D AF IF-ED.....	£695.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,499.00
AF-S 28mm f/1.8G.....	£579.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 50mm f/1.4G IF.....	£279.00
AF-S 50mm f/1.8G IF.....	£165.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,199.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£849.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,495.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£429.00
AF-S 24-120mm f/4G ED VR.....	£829.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£679.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,589.00
AF-S 70-200mm f/4G VR IF-ED.....	£1,172.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,899.00
AF-S 200mm f/2.8G VR II IF-ED.....	£4,099.00
AF-S 300mm f/4D IF-ED.....	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,025.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,595.00
AF-S 500mm f/4G VR IF-ED.....	£5,875.00
AF-S 600mm f/4G VR IF-ED.....	£7,050.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£399.00

AF FX ZOOM-NIKKOR LENSES

18-35mm f/3.5-4D AF IF-ED.....	£495.00
24-85mm f/2.8-4D AF IF.....	£545.00
80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,235.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£199.00
60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£609.00
200mm f/4D AF Micro IF-ED.....	£1,245.00

NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£339.00
SB-700 Speedlight.....	£229.00
SB-400 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Ki.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,455.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,395.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,325.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

SPECIALISING IN THE EXCEPTIONAL

Photographs by Tony Hurst



NIKON F PHOTOMIC FTn APOLLO BLACK AND CHROME MODELS

Nikon F Photomic FTn 'Apollo' body, chrome and black models

The name "Apollo" derives from Nikon's association with NASA during the Apollo space programme when Nikon supplied both test equipment and equipment to be used on flights. The APOLLO Nikon F bodies all had serial numbers beginning with 72*** and 73*** and were the very latest and best of the truly iconic F generation (incorporating improvements as a result of years of professional feedback). F cosmetics changed late in production to match the then currently produced and just introduced F2. The Apollo F was updated with a plastic tipped F2 type advance lever and self timer, and stronger camera strap eyelets. Earlier Apollos had the standard F flash connection, later ones had the F2 type threaded PC connection. We are pleased to offer both a chrome example in new condition, body boxed (believed unused) with papers. Serial number 7205967 and black version (unboxed) serial number 7372506. POA



TO ORDER TELEPHONE
020-7828 4925

Samsung
GALAXY Camera

JESSOPS

jessops.com



CONNECTED CAMERA BEGINS AT JESSOPS

SHOOT award winning photos at the tap of a button with Smart Mode, 16 Megapixel and a 21x Optical Zoom.

CREATE a master piece with a host of apps powered by Android™ 4.1 Jelly Bean, and a 4.8" High Definition Super Clear Touch Display.

SHARE instantly over your 3G network wherever you are and with the peace of mind of Auto Cloud Back-up.

The Android robot is reproduced or modified from work created and shared by Google and used according to terms described in the Creative Commons 3.0 Attribution License. Android and Google Play are trademarks of Google Inc.



IN-STORE

over 180 Jessops



ONLINE

jessops.com



CALL JESSOPS

0844 453 7000

Errors & omissions excepted. Goods subject to availability. Offers, prices, specifications and services are subject to change without prior notice and relate to mainland UK stores only. Ask in store for details.

Landscapes

LEARN
FROM THE
EXPERTS

The Amateur Photographer Masterclass with Tom Mackie

Landscape photographer **Tom Mackie** shows four doughty AP readers how to get great images in tough conditions on a 'bad-weather' shoot in the Lake District and how the Big Stopper long-exposure filter can help. **Gill Mullins** holds the umbrella

AUTUMN and winter can be fantastic for landscapes, with later sunrises and earlier sunsets than during the summer, making the dawn and dusk 'golden hours' that much more accessible. On the downside, autumn and winter are also characterised by cold, wind, damp, rain and worse, so if you're planning any outdoor shoots at this time of the year you've got to be prepared to roll with the weather.

While landscape photographer Tom Mackie learned his craft in the predictably warm, dry climes of Los Angeles in the USA, since moving to the UK in the 1980s he has become adept at working with the temperate (also known as wet and changeable) British climate. So, where better to show four AP readers how to

take great shots in inclement conditions than the Lake District in Cumbria, which is officially the wettest place in England.

The plan is to base ourselves around Derwentwater, in the heart of the Lake District surrounded by stunning countryside, providing plenty of scope to try lots of different weather-beating techniques. We meet for a briefing in the nearby picturesque market town of Keswick the evening before the shoot, and the driving rain against the pub windows suggests we've chosen our 'bad-weather' location wisely.

Tom explains that we'll be working at five different locations, starting at Latrigg, which is a low fell overlooking the town. With a road taking us to within a ten-minute stroll of the summit, it's an excellent vantage

spot for sunrises, with views to the north of Skiddaw and, to the south, Borrowdale and the full length of Derwentwater. 'You're shooting west, with the camera picking up the first tinge of pink, and then, as the sun crests the central fells, you can get some lovely shots,' says Tom.

We will then travel to a picturesque wooden jetty on Derwentwater, where the readers will be experimenting with a set of filters, including the Lee Filters Big Stopper, a 10-stop neutral density filter to enable long exposures to smooth out rough water and add atmosphere in dull ambient light. We'll also be shooting some tumbling streams, and then if there's time we'll head over to Little Langdale near Ambleside, some 30 minutes' drive away, to shoot Cathedral Cavern – the one place where we're guaranteed to stay dry even if it's pelting it down.

'If you get two days of good light in the Lake District, you're in luck – one day is about as much as you can expect,' says Tom. 'The aim of this *Masterclass* is to develop the ability to transform a rubbish scene into a beautiful picture, so you will know how to create really good images in really bad conditions.'

Your AP Master... Tom Mackie



A former contributor to AP's *Photo Insight* series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural, industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad.

www.tommackie.com

Tony Cooper



Tony uses a Nikon D200 with 10-24mm, 18-200mm and 90mm lenses. 'I've spent a lot of time in the Lakes with my job, and I enjoy taking landscape photographs but really want to raise their level,' he says.

Sandra Crook



Sandra uses a Nikon D7000 with 10-24mm and 18-270mm lenses. 'I'm a complete novice with landscapes – they come out either flat or chocolate-boxy – so I want to find out how to bring them to life,' she says.

Paul Mitchell



'Landscapes are my favourite subject, says Paul. 'It's good to spend a day with like-minded people, and working with someone like Tom is a great opportunity.'

Paul uses a Nikon D700 with 12-24mm, 18-125mm and 50mm lenses.

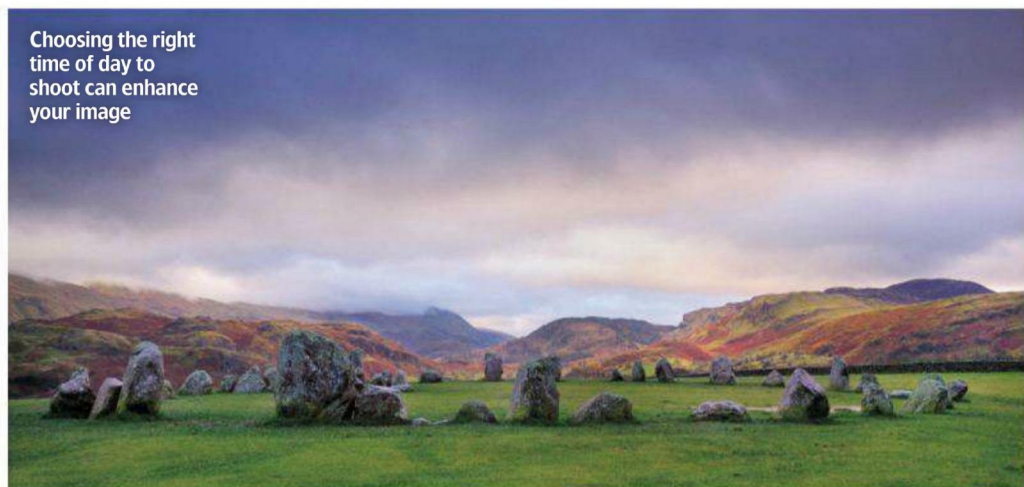
Jawad Zakariya



'While I'm OK on the technical side with landscapes, I want to work more creatively and make my scenes more artistic,' says Jawad. In his kit bag

are a Nikon D300S with 8-16mm, 10-20mm, 28mm, 50mm, 105mm, 16-85mm and 70-300mm lenses.

Choosing the right time of day to shoot can enhance your image



TONY COOPER

CASTLERIGG STONE CIRCLE

THE FOLLOWING morning we meet in the car park in Keswick at 6.45am so we can be at Latrigg for sunrise at 7.40am. It's pretty chilly, there's a touch of rain in the air and the pre-dawn sky is leaden – it's a great start for our 'bad-weather' day! However, having been shooting in the area for most of the previous week and knowing the art of the possible, Tom decides it's going to be far too overcast with no texture to the clouds to get a decent sunrise off Latrigg. So now for Plan B – a five-minute drive from the town to the cracking, if windswept, location of Castlerigg Stone Circle.

More than 4,000 years old, Castlerigg's 38 standing stones dominate a small plateau with breathtaking 360° views over the surrounding peaks, from Skiddaw and Blencathra to Helvellyn and High Seat. Given that it's the most visited stone circle in Cumbria, arriving before sunrise is probably your best chance of pictures devoid of people – apart from fellow photographers.

It's still fairly dark when we arrive, but there's a hint

of colour in the sky, so the readers have to work fast choosing viewpoints and setting up their cameras and tripods, with wet-weather sleeves over lenses and bodies to protect them from the rain. While we're not after a sunrise as such, due to the cloud cover, Tom demonstrates how to use a sun-position compass. You simply line it up with north, then read along the month you're in and it shows you where the sun will be coming up so you can then align your shot to capture it.

'As the dawn breaks, we should start to get a layering effect in the clouds,' says Tom. 'If there's still a lack of texture, it might help to shoot in black & white instead.' With this type of shot, there's no point including too much foreground as it's mainly grass, so Tom advises filling the frame with around one-third sky, with the remainder concentrating on the stones and the dramatic backdrop of mountains and rolling fells. Now it's a matter of waiting for the light. If we work fast, a small break in the clouds is all we need to bring the scene to life



TONY COOPER

PANORAMIC STITCHING

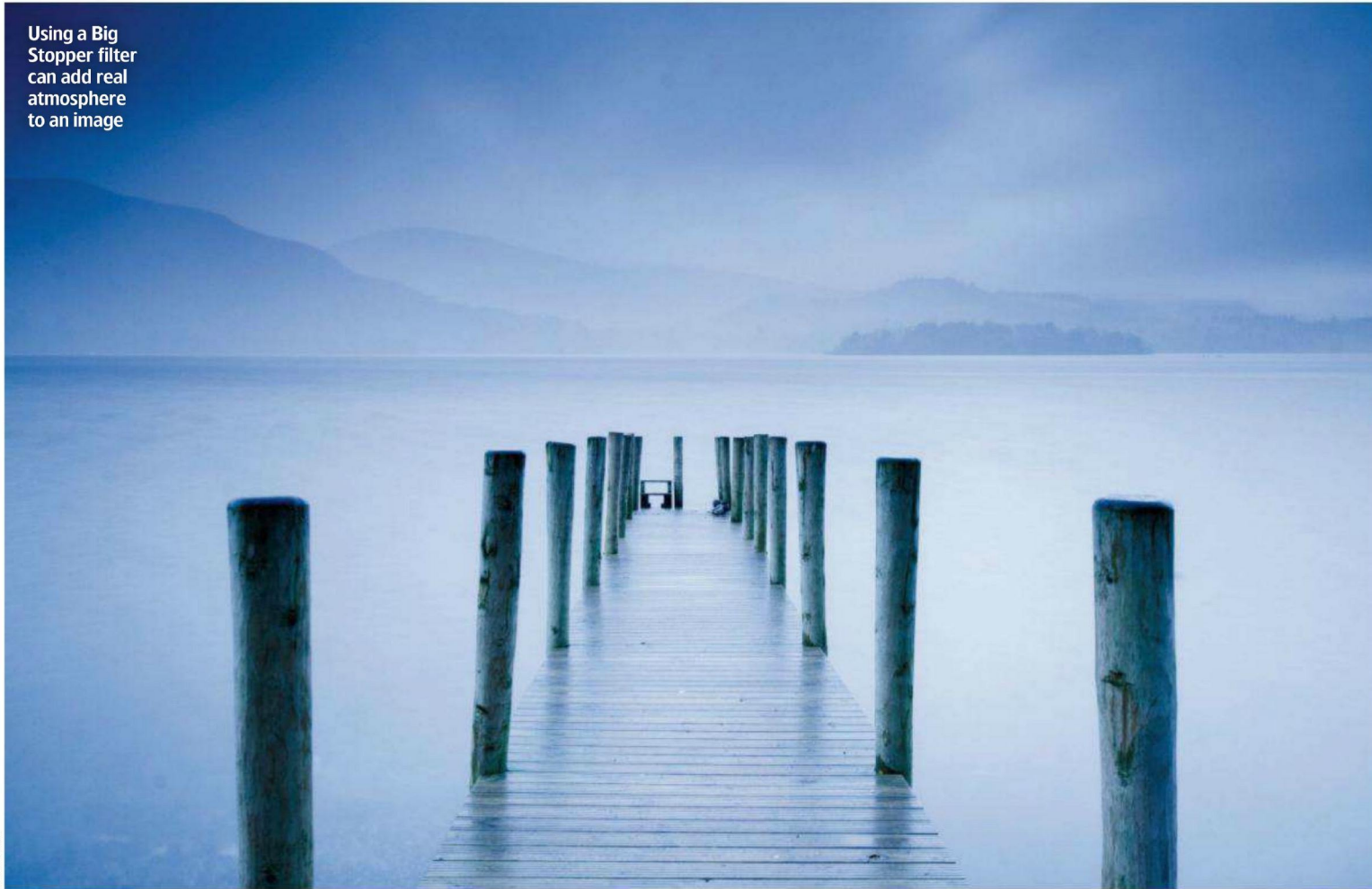
A VIEW like Castlerigg lends itself perfectly to a panoramic stitch. 'This involves taking five or six shots and "stitching" them together on your computer, which you can do in Photoshop using the Photomerge option,' says Tom.

'For good panoramic stitches, you need to ensure that your tripod is level, so use a tripod with a spirit level on the neck, a panning action on the head of your tripod and a hotshoe spirit level. If it's windy, hang your kit bag from your tripod to steady it. Some have a hook below the central column. Manually exposing and focusing keeps everything consistent, so the shots match up for a well-merged image. You need to overlap by 30-40% of the frame each time and fire with a cable release, as

this will let you to work much more quickly, which is crucial as you need to move fast between shots to ensure similar light levels and cloud formations.'

Then simply select File>Automate>Photomerge in Photoshop and specify the images you want to merge. There are also options to remove vignetting, correct distortion and select the optimum layout, including a spherical 360° panorama view. For the best results, keep to the same viewpoint (that's where your tripod and pan head come in useful), don't overlap by more than 70% as that can prevent Photomerge from blending the images, and avoid lenses that distort – although the Auto option lets you use a fisheye, the ideal focal length is 45mm and above to avoid distortion.

Using a Big Stopper filter can add real atmosphere to an image



LONG EXPOSURES: DERWENTWATER JETTY

IMAGES of jetties disappearing into the milky stillness of Derwentwater are Lake District classics, but how do you achieve this effect on a blustery, rainy morning with choppy waves lapping onto the shore? The answer is a long exposure, gently blurring any water and cloud movement into an almost ghostly smoothness.

Today the AP readers are trying out the Lee Filters Big Stopper – an ultra-dense neutral density (ND) filter that cuts out around 10 stops of light from the lens, enabling a far longer shutter speed than would otherwise be possible. Cameras are set up on tripods looking directly down the wooden jetty into the lake and also looking side on, although a slightly higher viewpoint with the jetty completely below the horizon would add extra depth to the scene, suggests Tom. There are also lots of other great views over the lake and surrounding fells, with trees on the shore and growing in the shallows providing natural frames.

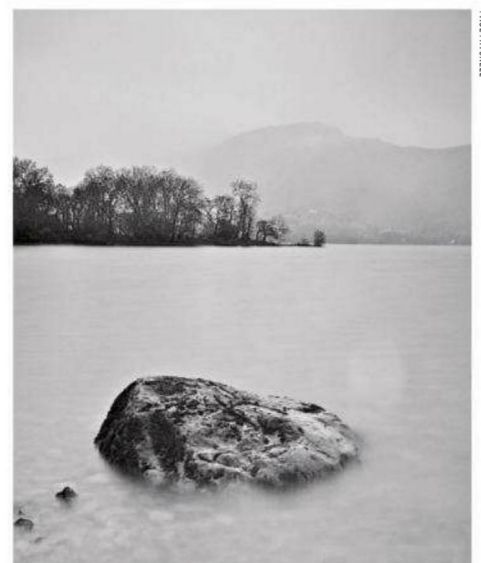
For this effect, you first need to compose, focus manually and take an initial exposure without any filtration. 'If you were using autofocus, when you fitted the filter the lens would try to focus in what appears to be darkness,' he says. Then you read off

the exposure you've just taken from the exposure card that comes with the filter, which shows you how much to increase your exposure by with the filter added. As a rule of thumb, you multiply by ten, but you might still need to experiment to get the optimum results.

Then add the Big Stopper into the filter slot nearest the lens, and make your exposure. As this is going to be a fairly long exposure, the best option is to use bulb (a mobile phone is ideal for timing your exposure to the second) and a cable release to minimise the risk of camera shake. As a precaution, if there is any light hitting the viewfinder, you'll need to cover it. Some cameras have a viewfinder shutter, but otherwise you can cover the viewfinder with a cloth. 'For best results, use an ISO of around 100,' says Tom. 'With this filter, you'll also get a slight blue cast. This can look very atmospheric, but if you'd prefer not to have it you can simply adjust the white balance in-camera to compensate, or, if you're shooting raw, you can remove it later on your computer by increasing the colour temperature.' Alternatively, use a colour-correction filter while taking the shot (slot it in after the ND filter, so the latter is still closest to the lens).



JAMAL ZAKARIA



PAUL MITCHELL



Keswick and Derwentwater

Keswick

Keswick is known as 'the heart of the Lake District', and that's understandable given its enviable location just above Borrowdale on the north shore of picturesque Derwentwater and within easy reach of all the major lakes and fells, including Skiddaw, Helvellyn, Catbells, Great Gable and England's highest peak, Scafell Pike, as well as the stunning Bassenthwaite and Thirlmere lakes. To reach it, leave the M6 at junction 40, head west on the A66 for about 15 miles, then turn off onto the A591 (signposted Keswick). Alternatively, you can take junction 36 off the M6 onto the A591 and approach through Windermere and Ambleside, although this route can get very congested in the holiday season.

Castlerigg Stone Circle

Castlerigg Stone Circle is owned by the National Trust. It is accessed from the A591, 1.5 miles southeast of Keswick (grid reference NY29142362). There is limited parking in the lane adjacent to the site, and admission is free.

Derwentwater

Derwentwater has several jetties, with cruise boats from the Keswick Launch Company stopping on request every 15 minutes or so. These are a handy way to get round the lake for a 360° shoot (visit www.keswick-launch.co.uk for details). We photographed at Ashness Gate (there is a small car park just opposite on the B5289 to Watendlath), but there are others with equally fabulous views and details to capture.

Further information

For more information, visit www.keswick.org, www.visitcumbria.com/kes/keswick or www.nationaltrust.org.uk/borrowdale.

FREEZING WATER: LAKELAND STREAM

CUMBRIA is awash with water, from its numerous lakes to the babbling streams and waterfalls that feed them, so wherever you go you're likely to stumble across one. Today we've found a quiet spot near Keswick that's blessed with plenty of mossy rocks, seemingly strategically placed russet-hued fallen leaves and even tiny waterfalls in the steeper stretches. It's raining slightly, but we're mostly under trees that provide a modicum of shelter.

To make the most of the water's turbulence, Tom suggests experimenting with longer exposures and a polarising filter to remove distracting reflections both from the water's surface and from the surrounding dripping-wet vegetation. It will also boost the rich colours of the moss and leaves to make the images really sing.

With this type of shot it's worth developing the habit of checking the histogram, which shows the distribution of exposure across your image – darker pixels (shadows and dark areas) on the left and lighter pixels (highlights and bright areas) on the right-hand side of the histogram. The aim is to get as much information into it as possible, Tom explains, creating a smooth

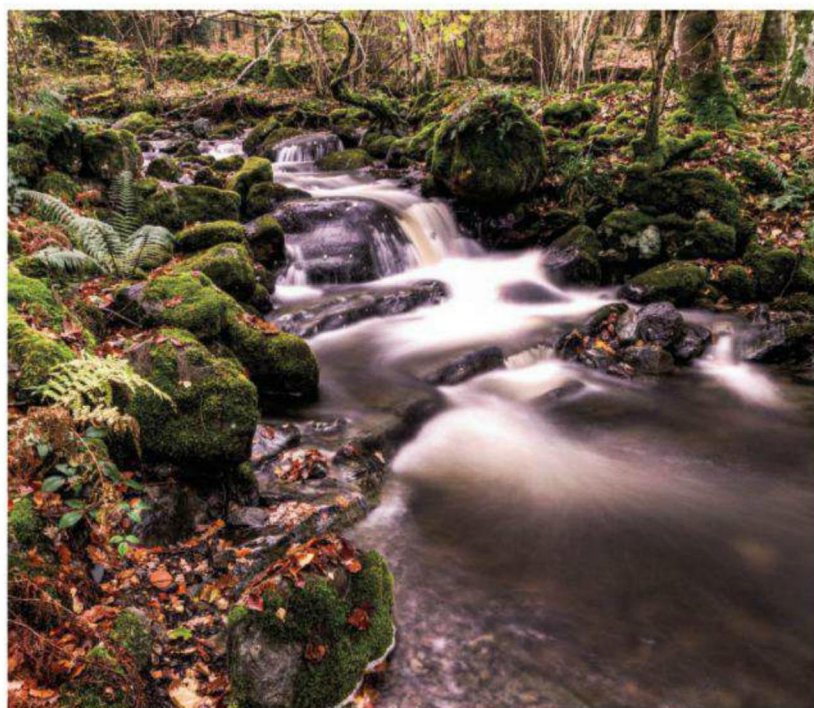
'bell-curve' appearance. At 1sec the image is underexposed, with the bell curve peaking way over to the left, but at 2.5secs we're already seeing a smoother distribution of information across the histogram, with the curve peaking more centrally. Too long a shutter speed and we would see the peak shift over well to the right, indicating overexposure.

Another trick is to play around with the ISO to vary the amount of blur in the water. 'While you want to keep the ISO as low as possible, probably starting at around ISO 100, the problem with this is that in the really turbulent sections the water is almost too flat,' says Tom. As an experiment, we try an exposure of 4secs at f/16 and ISO 100, which results in water that is almost too silky. We then push the ISO up to 500 with an exposure of 1/4sec and f/9, which adds slightly more texture into the water to create a far more interesting effect. 'With most cameras you can push the ISO to 500 without any excess noise, and many can handle far more than this,' adds Tom. 'It's a matter of knowing what works with your own camera, how it reacts and how noisy it usually gets.'

'It's worth developing the habit of checking the histogram, which shows the distribution of exposure across your image'



PAUL MITCHELL



JANNA ZAKARIA

Checking the histogram can help to achieve the correct exposure

Using a polarising filter and longer exposure can help remove distracting reflections

Cathedral Quarry is an impressive location that almost demands to be photographed

HIGH DYNAMIC RANGE: CATHEDRAL CAVERN

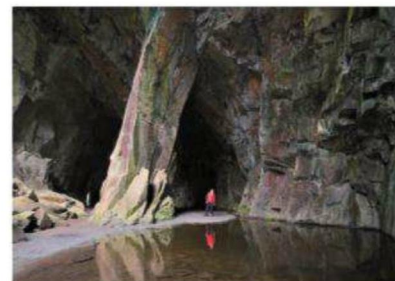
OUR FINAL location is Cathedral Cavern in Cathedral Quarry, a network of abandoned slate mines managed by the National Trust in the Langdales. We enter via a short tunnel (there is still enough daylight for us not to need a torch, but it's a good idea to take one as the ground is uneven and wet), which suddenly opens up into a spectacular chamber. Some 40-feet high with a huge supporting pillar of slate and fringed by a clear, still pool, it's naturally lit by a huge 'window' blasted out of the far wall by the miners who created the cave.

Late on a rainy, overcast November afternoon, however, that ambient light isn't going to cut the mustard for decent photos, so Tom suggests using HDR (high dynamic range). This is a bracket-and-blend technique that enables you to capture a far wider range of contrast than your sensor could ever achieve from a single shot – replicating the human eye's amazing ability to see all the highlight and shadow details in a scene.

To do this, use the autobracketing feature to take one shot at the 'standard' matrix-metered exposure, then +1 stop and -1 stop, and combine them afterwards in

Photoshop (some cameras do this automatically via an HDR mode). You could even go further, adding in +2 and -2 stops. For the safest approach, check the histogram after your initial exposure to ensure you're not overdoing it in the highlights or going too heavy with the dark areas, and alter the aperture and ISO for a more balanced curve, then bracket from this.

It's vital to use a tripod to minimise shake and ensure the composition stays exactly the same from shot to shot so each image can be exactly overlaid in post-production, and shooting in aperture priority will ensure consistency between shots. Tom suggests an aperture of around f/5.6-8 – anything much wider would struggle to keep the pillar in focus from top to bottom – plus a wideangle lens to capture the huge scene and an exposure of several seconds, perhaps even 1min as the light is fading fast. To add a sense of scale and an intriguing touch of colour, Sandra's husband Martin poses next to the pillar in his red waterproof jacket. It's always worth considering if a view can be improved by adding a figure.



TOM MACKIE

MORE TO EXPLORE

CATHEDRAL Cavern (grid reference NY 308028) can be accessed from the A593 to Coniston/Hawkshead, or from Little Langdale village via the Tilbertwaite Road. There are several other quarries in the area that make for dramatic images, including Hodge Close and Parrock. They are all located in the Langdales, which are superb walking and photo territory in their own right, so you could access any of them by foot as part of a day's hike and shoot. For more information, visit www.visitcumbria.com/amb/little-langdale.htm or www.golakes.co.uk/places/towns/langdales.aspx.



© GILL WILLIAMS

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed *Masterclass* will be with Cathal McNaughton in April. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.

Power meets
precision



Focal length: 280mm • Exposure: F/7.1 1/1000 sec • ISO:100 • WB Daylight • Handheld

SP 70-300mm F/4-5.6

Di VC*USD (Model A005)

The Tamron SP 70-300mm F/4-5.6 Di VC USD.

Featuring an XLD lens element delivering best in class resolution in a fast, easy to use package that includes VC image stabilisation and Tamron's new USD (Ultrasonic Silent Drive).

* The Sony mount does not include VC image stabilization, as Sony digital SLR bodies include this functionality.

With flower shaped lens hood. Compatible mounts for: Canon, Nikon, Sony*.



www.tamron.co.uk

Intro 2020 Ltd. Priors Way, Maidenhead, Berkshire SL6 2HP
Tel: 01628 674411 sales@intro2020.co.uk



TAMRON
New eyes for industry



Courage in conflict

Anja Niedringhaus of Associated Press has risked life and limb for her powerful images from wars in the Middle East. **Jon Stapley** takes a closer look at her work

THERE is a certain type of mind that many of us can probably only imagine. The mind of someone who sees in the distance shelling, gunfire and the chaos of war, and runs straight towards it with a microphone or a camera. It takes an unswerving dedication, a belief in the vital importance of educating the world about the plight of those stricken by conflict, to cover a war as a journalist or photographer.

One must consider it to be a belief worth dying for, and indeed many have done so – Marie Colvin in Syria and Tim Hetherington in Libya are just two recent examples. Anja Niedringhaus, a war photographer for Associated Press, is of such a mind, and her book *At War*, a collection of her work covering various conflicts in the Middle East, is an important documentation of war, loss and humanity in the 21st century.

Despite having been once blown out of

a car by a grenade in 1997, and mistakenly fired on by NATO the following year, Niedringhaus has been indomitable in her commitment to communicating the suffering of those in war-torn areas through the universal language of photography. The results of her brave work in the Middle East, from Iraq and Afghanistan to Libya, have been assembled for this book – the only one to bear her name – making for a thick, stark collection of black & white moments, isolated stories amid greater tragedies. The prudent selection strikes a balance between showing both the moments of devastation and their aftermath – watching a young Afghan boy on a merry-go-round while holding a toy gun is a subtler image than one might be accustomed to seeing from a war, but is in its own way no less powerful (see page 28).

Above: An Iraqi woman flees the city of Basra with her child

PAYING CLOSE ATTENTION

The importance of attention to detail is obvious in the book. For example, one photograph, the caption informs us, shows an injured Gaddafi soldier being 'interrogated' by his rebel captors at a hospital. The image, uncomfortable enough at first glance, becomes even more chilling when one notices the pair of pliers in the interrogator's hand. Whatever this man's allegiance or belief, under the cold glare of the lens he becomes just another torturer. Indeed, the captions beside each image give many of them an unsettling new context. We see a Canadian soldier on a routine patrol in Salavat, Afghanistan, idly kicking at a stray chicken, seconds before his regiment came under attack by militants hurling grenades. In Libya, a rebel urges citizens to leave as Gaddafi's forces shell the city (see page 28).

We repeatedly see the troops cling to mementos of home: a US marine carries a GI Joe mascot in his backpack for good luck as his unit push further into Fallujah, and there are delighted smiles at Baghdad airport when George W Bush visits Iraq with a platter of turkey and fixings for Thanksgiving. The platter is a plastic prop, as multiple people point out in the introductory notes, but presumably the thought was there. And in the book's final image, the only one in colour, when we see hundreds of US marines in the Kuwait desert on Christmas Eve gathered around a



ALL PICTURES © THE ASSOCIATED PRESS/ANJA NIEDRINGHAUS

Although the gun is a toy, this image from Kabul in Afghanistan is still haunting

➔ man dressed as Santa Claus, it's hard not to see the hardened soldiers as children who just want to go home.

This collection gives Niedringhaus authorship over her work, pins a single name to these hundreds of swiftly forgotten faces. For someone who has never sought fame, recognition or even real authorial credit – when her photos are printed in papers they are credited to Associated Press, and when she was awarded a Pulitzer Prize it was as part of a team – this feels like more of a landmark for the viewer than the photographer. It is a chance for us to see the images of conflict being stripped away from the news narrative that normally surrounds them. A seven-year-old Afghan girl lying in a US medevac helicopter with a head injury is no longer part of a news editor's agenda or a deliberately poignant accompaniment to a political pundit's talking point. She is what she is – just a person, hurt, afraid, with her home receding in the distance.

Where there is war, there will always be a need for people to tell its story, whether with pen or with camera. History will one day judge the legitimacy, the morality and perhaps even the legality of the War on Terror, the Iraq intervention and all the other conflicts of our generation. The courage and voices of journalists and photographers like Anja Niedringhaus will be what ultimately allows it to do so. **AP**

'Niedringhaus has been indomitable in her commitment to communicating the suffering of those in war-torn areas through the universal language of a photograph'



At War by Anja Niedringhaus, edited by Jean-Christophe Ammann, Ulrike Demmer and Felix Hoffmann, is published by Hatje Cantz, priced £32.50

Right: A Libyan rebel urges people to leave Bin Jawad

Panasonic
ideas for life



YOUR SPECIFICATION IS OUR INSPIRATION

CHANGING PHOTOGRAPHY **G**

The new LUMIX GH3. Created through collaboration.

It's our most complete camera yet. Not our words – but those of the photographers and filmmakers who helped create it. Designed from the ground up to provide seamless performance for both stills and videos, it features a free-angle OLED monitor, professional timecode capability and broadcast-standard full HD 50p video. The dust and splash-proof magnesium body lets you take on more daring angles and shots, and with Wi-Fi remote functionality on smartphone and tablet, it's a camera designed with you in mind.

But don't take our word for it – judge for yourself at: panasonic.co.uk/lumixgh3

1st MIRRORLESS

World's 1st DSLM Digital Single Lens Mirrorless live view camera introduced by Panasonic on 12/09/2008



Camera featured with battery grip, available with various lens configurations, please check with your dealer.



LUMIX G

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight



Ben Andrew Hertfordshire

Seasoned traveller Ben discovered his passion for wildlife photography on a trip to South Africa, when he found himself using his girlfriend's Nikon D50 more than she was. On returning home, he invested in a D40X of his own, and ever since has been snapping mammals, reptiles and birds as often as he can. 'Photographing wildlife offers an endless amount of subjects,' he says. 'There is so much scope that I never tire of it.' In the future, Ben plans to use his photography to raise awareness of important issues, such as environmental conservation. To see more images from Ben, visit his website at www.benandrewphotography.co.uk.



Harvest mouse sunset
1 A fast shutter speed was necessary for this enchanting silhouette
Nikon D700, 105mm, 1/8000sec at f/4, ISO 400

Water vole
2 Here, Ben has captured a shy and difficult subject
Nikon D700, 200-400mm, 1.4x teleconverter, 1/125sec at f/5.6, ISO 1000

IF YOUR PICTURES
ARE FEATURED
YOU'LL RECEIVE...

£50

PLUS...



GOOD DESIGN

product design award
2012

EISA AWARD **Best Product**
2011-2012
PHOTO ACCESSORY
Vanguard GH-100 Pistol Grip Ball Head

The Editor's Choice
wins a Vanguard
GH-100 3-in-1 pistol grip ball head
worth £129.99*

Combining the smooth precision of a ball head with the impressive ergonomic control of a pistol grip, the award-winning GH-100 enables you to position your camera exactly where you want it. The ball head has an anodized centre ball and friction-control switch, while the pistol grip enables you to position your camera or spotting scope effortlessly. The GH-100 also has 360° of panning movement, with 72 clicks of 5°.

www.vanguardworld.co.uk

How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

*PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

3



Mushy eider

3 Ben had to wait for the female eider to get into position and turn her head before he took this shot

Nikon D700, 200-400mm, 1/400sec at f/5, ISO 250

**EDITOR'S
CHOICE**

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.
CO.UK/SPOTLIGHT

Sometimes the simplest images create the most impact. The use of duotone allows nothing to distract from the detail and shows that 'empty' space can be just as important as content – *Debbi Allen, deputy editor*

1

Cyan paras

1 This soft, ethereal shot draws attention to the intricate seed heads

Canon EOS 5D, 100mm macro, 1/200sec at f/2.8, ISO 100, tripod

Just a poppy

2 The vivid red of the poppy works well against the green background

Canon EOS 5D, 50mm, 1/3200sec at f/2.2, ISO 400

Daisy blues

3 The shallow depth of field allows for appreciation of the daisy's simple beauty

Canon EOS 5D, 100mm macro, 1/640sec at f/2.8, ISO 250, tripod

Flames

4 This image of a dahlia is simple but effective

Canon EOS 400D, 18-50mm, 1.3secs at f/29, ISO 100, tripod

Flaming petals

5 The petals resemble flickering flames in this rich, warm image

Canon EOS 5D, 100mm macro, 1/30sec at f/3.5, ISO 100, tripod

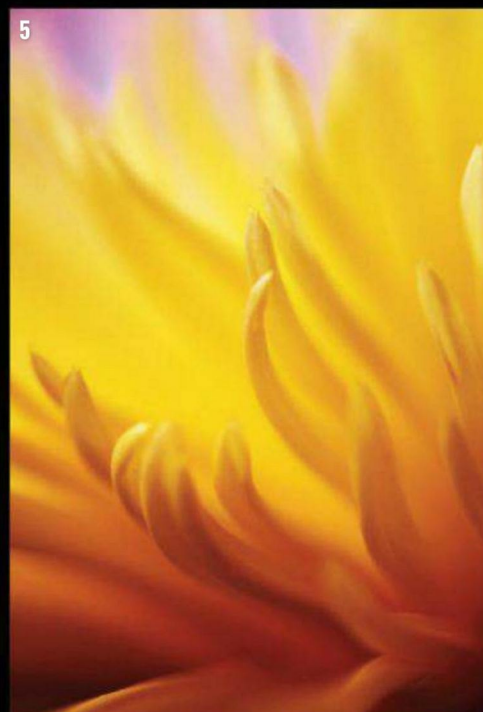
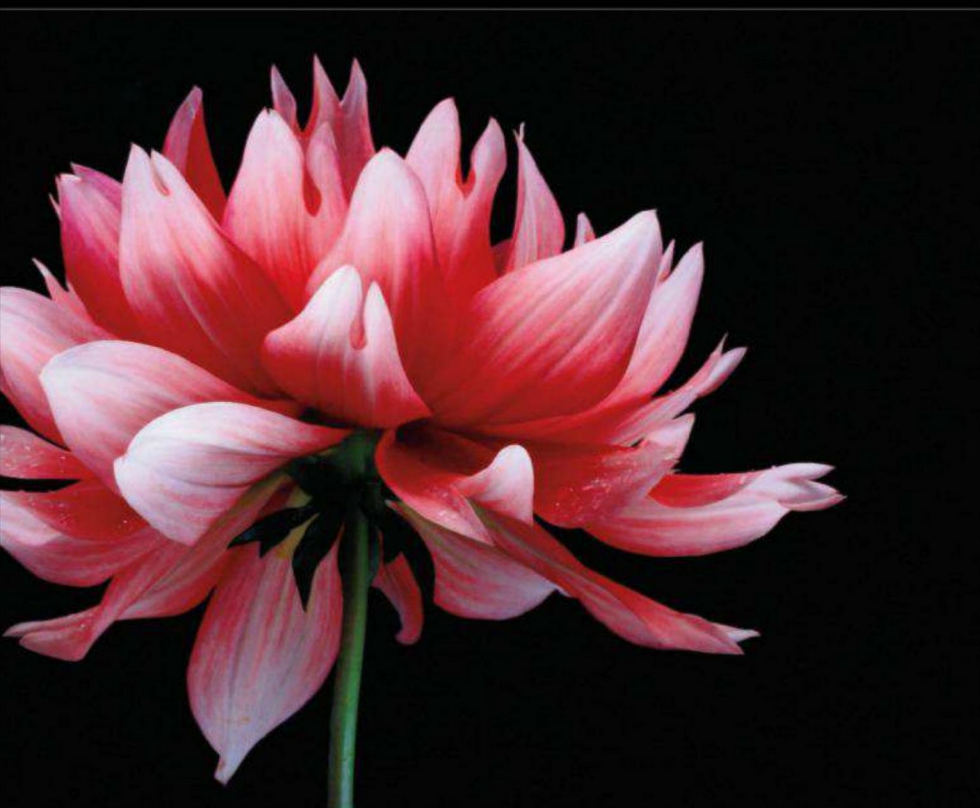
4



Donna Rivers Kent

Donna has quite a history with AP, from the boxes of old issues her father still keeps in his loft to appearing herself as a photographic model in the 1990s. While she has experimented behind the camera since she was very young, her interest began in earnest after the advent of digital

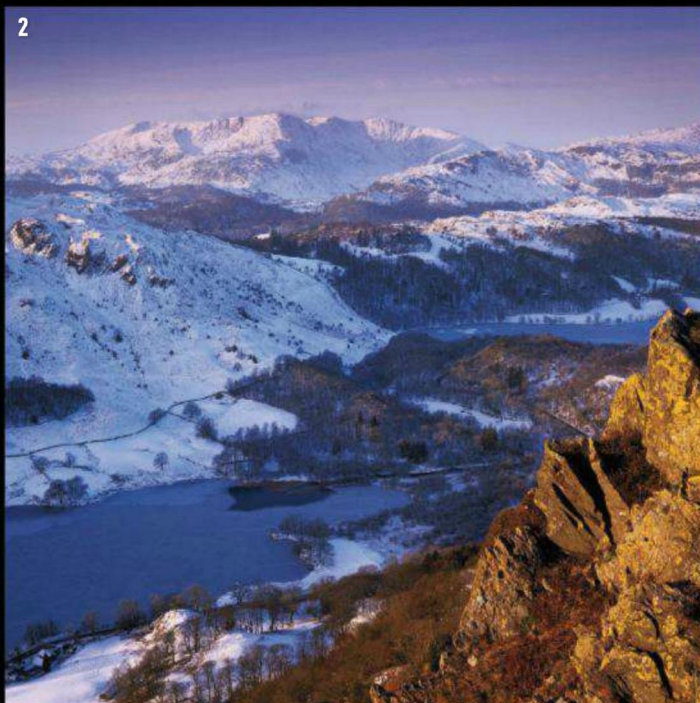
imaging. Donna's great love is floral macro images. 'We all know flowers look pretty, but it's only when you get up close and see the intricate details that they become spectacular,' she says. To see more of Donna's images, visit her website at www.donnarphotography.co.uk.



1



2



Michael Paynton Hertfordshire

Michael was inspired to give photography a try after seeing some black & white photographs taken by a friend. Although he found digital imaging not to his taste, he was blown away by Fuji Velvia film and has not looked back since. Michael is a lover of all landscapes, great and small. 'I never grow tired of the excitement that I feel when I come across a scene lit up by fantastic light,' he says. To see more of Michael's images, visit his Flickr page at www.flickr.com/photos/45797794@N03/



3

Carhead rocks

1 This atmospheric image taken in the Peak District makes good use of the strong colours in the scene

Mamiya C330S TLR, 55mm, f/4.2, Fujifilm Velvia 100, tripod, 2-stop grad

Wetherlam

2 Michael braved a dark, steep and icy climb to capture this stunning dawn view, taken from Nab Scar in the Lake District

Mamiya C330S TLR, 80mm, f/32, Fujifilm Velvia 50, tripod, ND grad

Over Owlter

3 The interplay between light and shadow is particularly noteworthy in this Peak District image

Mamiya C330S TLR, 80mm, f/22, Fujifilm Velvia 100, tripod, 1-stop grad

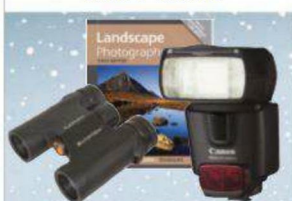
WANT TO LEARN MORE AND IMPROVE YOUR PHOTOGRAPHIC SKILLS?

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit www.spi-photography-courses.com, call **0203 148 4326** or turn to page 46 of this issue.

SPI
SCHOOL OF
PHOTOGRAPHIC
IMAGING

Christmas Shop now open!

Gift Finder



Perfect Gifts are just
a click away!

Wex Gift Vouchers

Stuck for ideas?



Give them the gift of choice!
£25, £50 or £100

Cashbacks*

See how you can save £££s



Big Savings on Top Brands
Up to £393 Cashback*

Photo Competition



NEW Winter theme Comp!
Chance to win £100†

Cracking Christmas Deals

Amazing offers only available **while stocks last!**

**UNDER
£100**



Giottos
MT8223-50
Carbon Fibre
Tripod & Head Kit
only **£99**

**SAVE
£20**



Manfrotto
ML840H LED
Panel Light
only **£169**
was £189.95

FREE



Olympus
RC II 8x21 Binoculars
+ **FREE** Lens Cloth
only **£39**

**HALF
PRICE**



Sky-Watcher Explorer-130
(EQ2) Newtonian Telescope
only **£139**
+ Purchase the Accessory Kit
for just **£18.49** (was £36.97)
when you buy the Explorer-130 (EQ2).

Join in our Lucky Dip – We have £3700 worth of prizes to give away!

There is a Lucky Dip ticket in every order** we deliver between now and 14th December. On the ticket will be a unique code, enter the code on our website to see if you have won one of these prizes...

**Look out for a Lucky Dip
ticket in your next
order from us!****



**Lucky Dip tickets are distributed into every order delivered between now and 14.12.12. Entry is open to UK mainland residents aged 18 or over. No purchase necessary. Visit <http://www.wexphotographic.com/brand/?christmas/lucky-dip> for full terms and conditions.

**Visit www.wexphotographic.com/ChristmasShop
for Deal of the Day, personalised Photo Gifts PLUS... Compacts under £100!**

*CASHBACKS Are redeemed post purchase via the manufacturer. Canon Cashback closes 24.01.13, other Cashback closing dates may vary, see website for full Terms and Conditions (T&C's). T&C's apply: Photo Competition open to UK residents only and closes 31.12.12. The copyright of entered images remains with the photographer. Only 3 entries per person are permitted. Prizes are awarded in Wex Photographic Gift Vouchers. See <http://bit.ly/wexgoogle> for full T&C's. E. & O.E. Prices subject to change. Goods subject to availability. FREE Delivery is available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99 for orders over £100. £3.99 for orders under £100. Saturday deliveries are charged at a flat rate of £7.50. (NOTE: Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles and extremely heavy items/special orders are subject to extra charges.) Wex Photographic is a trading name of Warehouse Express Limited. © Warehouse Express 2012. Wex Showroom is open: Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Showroom Address: Unit B, Frenbury Estate, Norwich. NR6 5DP.



Russian colour

Russian photographer **Sergei Mikhailovich Prokudin-Gorskii** was a pioneer of early colour photography. As the book *Nostalgia: The Russian Empire of Czar Nicholas II* published by Gestalten featuring his photographs is released, **Gemma Padley** speaks to **Helena Zinkham** of the Library of Congress about his colour images and the science behind his photographic process

WHEN it comes to the inception and development of colour photography, Sergei Mikhailovich Prokudin-Gorskii was one of the most influential photographers. Yet his name has been largely left out of photography histories. However, all this is set to change, as a book, *Nostalgia: The Russian Empire of Czar Nicholas II*, featuring more than 280 colour images taken by Prokudin-Gorskii from the early 1900s, has been released celebrating his skill and pioneering vision. It goes some way to reclaiming his place in the history of colour photography.

'Vivid colour photography from 100 years ago remains so surprising that when you first come across these images it can feel like "rediscovering" the past,' says Helena Zinkham, head of the Library of Congress Prints and Photographs Division in Washington, DC, USA, that restored and looks after the archive.

'Prokudin-Gorskii was at the forefront of colour photography in Russia. Seeing the world captured in what he called "natural" rather than hand-painted colour was a new and exciting experience. But he did not appear in general histories of photography and few of his colour prints survived. The black & white glass negatives held the colour information, but until the colour was re-released it was hard to appreciate all he had accomplished.' Fortunately, thanks to the hard work of the specialists working at and with the Library of Congress, his images have been brought to the fore once again.

BACKGROUND

Born in 1863 in Murom, in the northerly province of Vladimir, Russia, Prokudin-Gorskii studied chemistry in St Petersburg before moving to Berlin, Germany, in 1889, where he worked as a chemistry lecturer. Encouraged to pursue photography by fellow scientists who had an interest in the medium, he began to take an active role in teaching and writing about photography. In particular, he became involved with tackling the issue of colour reproduction in photography. He returned to Russia via Paris, France, in 1901, and devoted his time to teaching photography, photochemistry and optics. In 1906, he became editor of the early Russian photography magazine, *Fotograf-Liubitel* (*Amateur Photography*), contributing articles on colour photography.

From 1904 onwards, Prokudin-Gorskii was commissioned by Czar Nicholas II to produce a photographic survey of the Russian Empire, to document the people, landscapes and historical sites of this vast region. In a way, his work can be described as early travel photography, as it offered people the chance to see places they would not ordinarily be able to visit.

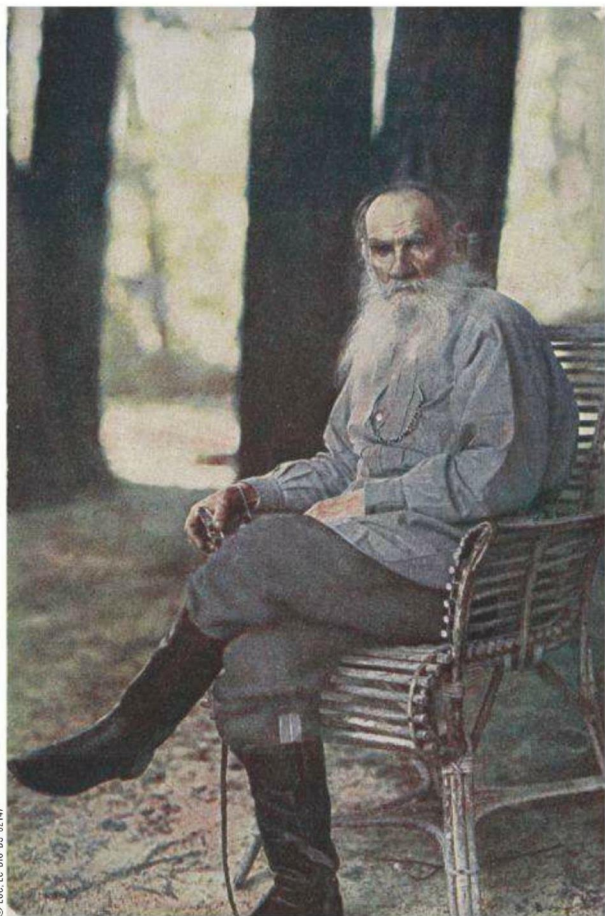
'Prokudin-Gorskii believed that photography was an important educational tool,' says Helena. 'He wanted people to learn about places they might not be able to visit in person, and colour added special interest and a heightened sense of realism.'

'He recognised that colour



'Emir of Bukhara. Bukhara', 1911, and the original negatives (above)





© ILC, LC-DIG-PRINC-20127

photography was a beneficial tool for preserving and documenting architectural and cultural heritage,' adds Helena. 'The painted colours of a building, the appearance of patterns in textiles and mosaics, and the details of religious objects are easier to appreciate when they are in colour.'

In the images, ordinary village and town folk in early 20th century Russia look as though they were photographed yesterday, such is the clarity of detail. His most famous picture, a colour portrait of Leo Tolstoy taken in 1908 (see above), was widely reproduced in many countries.

'Photographic surveys had been conducted before, but such large-scale surveys were infrequent, given their high costs,' says Helena. 'Where Prokudin-Gorskii broke new ground was in using colour photography outdoors on a grand scale – this was a pioneering and cutting-edge use of technology. He had a scientist's technical skill and knowledge of photochemistry, as well as an artist's sensibilities in composing scenes. As a result, he could specialise in colour photography, which was initially too complicated and time-consuming for most photographers to undertake.'

SETTING THE SCENE

Colour photography first blossomed in the 1890s and early 1900s, and inventors in several countries were rapidly creating new tools for capturing and displaying colour images, explains Helena. 'Prokudin-Gorskii was in the thick of a period of innovative

'LN Tolstoi. In lasnaia Poliana', 1908

'Molding of an Artistic Casting. [Kasli Iron Works]', 1910



© ILC, LC-DIG-PRINC-20127



© ILC, LC-DIG-PRINC-20127

'In Little Russia. [ie Ukraine]', between 1904 and 1905

and cutting-edge technology,' she says. 'Frederic Ives developed the first practical colour method in the United States in the 1890s, which Prokudin-Gorskii used, and in Germany photochemist Adolf Miethe, with whom Prokudin-Gorskii studied, developed special emulsions, cameras and projectors for colour-separation photography.'

In France, the Lumière brothers patented an alternative colour photography method in 1903, which was released in 1907 called the autochrome. 'Their method soon became more popular than the colour-separation method because a single glass plate held all the colour information,' says Helena. 'Autochromes were easier to make, although their colours were more muted or mottled and autochromes were more difficult to project for "slide show" presentations.'

'Photography was a beneficial tool for preserving and documenting architectural and cultural heritage'

THE TECHNOLOGY

Prokudin-Gorskii imported technical equipment from Western Europe, including plate cameras, projectors and highly sensitive glass plates, and had a mobile darkroom in a horse-drawn coach to allow him to check the results while on location. The images may look like spontaneous snapshots, but the limitations of colour photographic technology at the time made spontaneity almost impossible, and each shot would have taken a substantial amount of time to set up.

Prokudin-Gorskii used a handheld camera – designed by Miethe – rather than a large-format plate camera, but long exposures would have been necessary to expose the different colour plates, which consequently made photographing moving subjects difficult. Prokudin-Gorskii also tended to photograph on sunny days as this provided the best conditions for the colour photography technique he was using.

'A narrow glass-plate negative approximately nine inches long and three inches wide is coated with a black-and-white emulsion used as three square sections or frames,' explains Helena. 'The plate is placed in a camera with a special holder and the same scene is exposed once through a blue-colour filter, then a green-colour



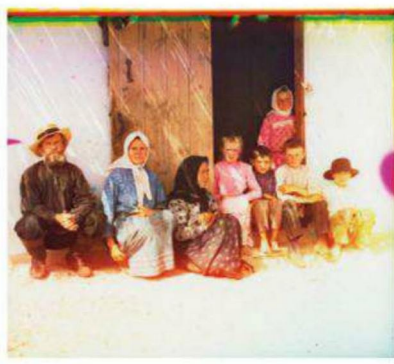
'Group of Jewish children with a teacher. Samarkand', between 1905 and 1915

filter, then a red-colour filter on different parts of the plate. The negative is developed and then printed as a glass transparency for projection as a full-colour slide. The projector had three lenses, each with a red, green or blue colour filter, and combines the three frames into a single full-colour image.'

Prokudin-Gorskii used his colour photographs to illustrate lectures, where he projected the images for the Czar's court and for public audiences like a modern-day slide show. He also printed and sold postcards and other illustrations. Four years after his death in 1944, the Library of Congress purchased the 6,000-strong collection of glass negatives from his sons and these were eventually digitised.

DIGITISING THE IMAGES

The experts working on digitising the images decided to leave the imperfections on the digital copies to retain the authenticity of the images, explains Helena. 'The Prints & Photographs Division at the Library of Congress has a general policy to digitise photographs "as they exist", with scratches, cracks and other imperfections,' she says. 'Our job is to support historical research by representing the original artefact. Since we don't attempt to improve or clean up the photographs, people can rely on the fact that they are seeing the whole raw image. By avoiding the numerous subjective choices

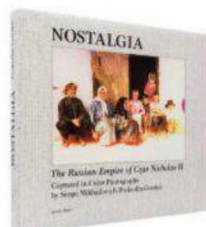


'Mugan. Settler's Family. Settlement of Grafovka', between 1905 and 1915

involved in image editing, we also provide a consistent approach for each negative.

'In a way, things haven't changed all that much today,' adds Helena. 'With digital cameras we make colour photographs by capturing red, green and blue information. The process is far more automatic now, though, as only a single exposure is needed rather than the three separate frames that first separate the colours and then recombine them. These innovative colour photographs from 100 years ago continue to inspire innovation in today's digital world.'

● You can try replicating Prokudin-Gorskii's colour images using coloured filters with our technique on page 40. **AP**



Nostalgia: The Russian Empire of Czar Nicholas II Captured in Color Photographs, by Sergei Mikhailovich Prokudin-Gorskii, preface by Dr Estelle Blaschke, is published by Gestalten, price £55, on Monday 29 October (320 pages, linen hardcover 30x27cm, 9x11in, 283 colour illustrations, ISBN 978-3-89955-439-7). Order line +44 (0)20 7377 1388 L.Williams@gestalten.com.

RESTORING THE IMAGES

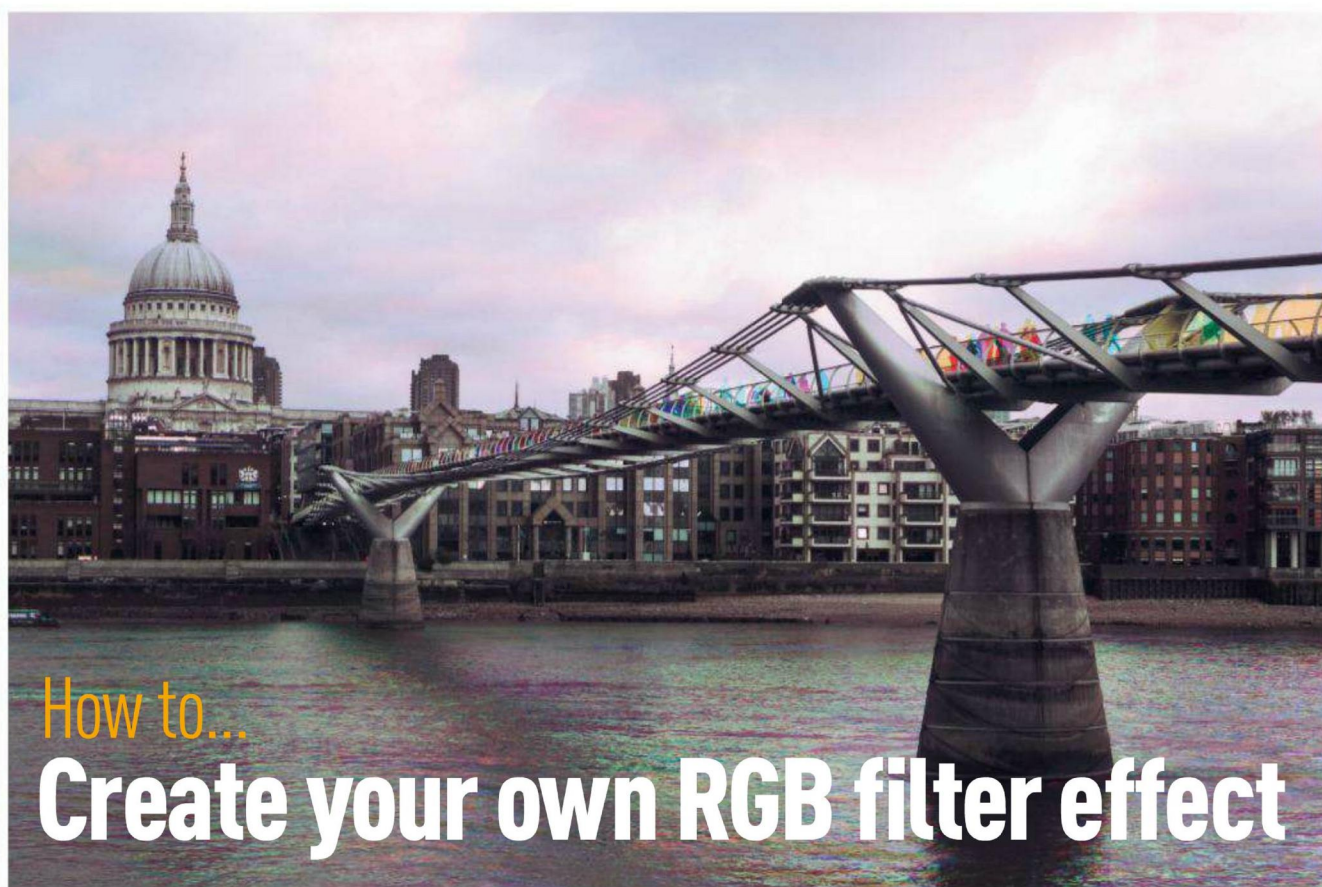
'**SINCE** buying the collection from Prokudin-Gorskii's family in 1948, the Library of Congress has taken many steps to preserve the original negatives and the albums. 'We have also long tried to "unlock" the colour information in the glass plates,' says Helena. In the 1950s, the Library tried a technique called 'Ozachrome' printing, which was too blurry and time-consuming to apply to the whole collection. Later techniques included the production of cibachrome prints from selected negatives in the mid-1980s. But it wasn't until 2000 that there were digital cameras powerful enough to capture the detailed information in the negatives. 'The initial Photoshop editing technique resulted in beautiful images,' says Helena. 'But the handwork in Photoshop was too expensive and time-intensive to use with more than a selection of about 125 negatives. In 2004, a doctoral student at Princeton University in the USA proposed a computer algorithm that could inexpensively create colour composites for all the negatives and those are the images used in the book *Nostalgia*.'

COLOUR SCIENCE

Colin Harding, curator of photographic technology at the National Media Museum in Bradford, explains the history and science of colour perception

'**THE SCIENTIFIC** investigation of colour perception began in the 17th century,' says Colin Harding. 'In 1666, Sir Isaac Newton split sunlight with a prism to show that it was actually a combination of the seven colours of the spectrum. Nearly 200 years later, in 1861, a young Scottish physicist, James Clerk Maxwell, conducted an experiment to show that all colours can be made through an appropriate mixture of red, green and blue light. Maxwell took three separate lantern slides of a tartan ribbon through red, green and blue filters. These black & white slides were then projected through the same filters using three separate magic lanterns. When the three images were carefully superimposed on the screen, they combined to make a colour image, which was a recognisable reproduction of the original.'

'Prokudin-Gorskii employed the same technique of additive colour photography. He was at the cutting edge of colour separation photography at the time. However, the future of practical colour photography lay in the development of multi-layer subtractive colour processes, which allowed colour prints to be made by combining dyes or pigments in the complementary colours of cyan, magenta and yellow.'



How to... Create your own RGB filter effect

We explain how to replicate **Prokudin-Gorskii's** colour images using coloured filters, a digital camera and some computer trickery

ALTHOUGH we now have the advantage of full-colour digital images, it is creative and enlightening to try to replicate the red, green and blue filter technique mentioned in the *Russian colour* article on pages 36–39. In effect, this is what a Bayer-pattern sensor is doing anyway, combining red, green and blue-filtered images to create a colour image, but by using optical coloured filters and shooting in monochrome you can gain an understanding of how the process works and use the technique creatively.

WHAT YOU WILL NEED

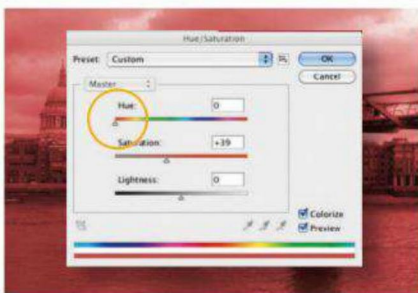
For this technique you need a tripod and red, green and blue-coloured filters. The camera should be mounted on the tripod and locked into position. Take a meter reading of the scene and then set this as a manual exposure. Then set the camera to its black & white shooting mode, making sure that no in-camera filter or coloured filter effects are applied, and set an appropriate white balance mode. Do not use auto white balance.

In turn, place a red, green and blue filter in front of the lens and take a shot. Each filter will block out any opposing light. For example, the red filter will let red light through, blocking blue and green light. Shooting in black & white mode with the coloured filters will produce three monochrome red, green and blue-filtered images. By using an appropriate red, green or blue tinting effect in editing software, it is possible to combine these three monochrome images to create a full-colour image.

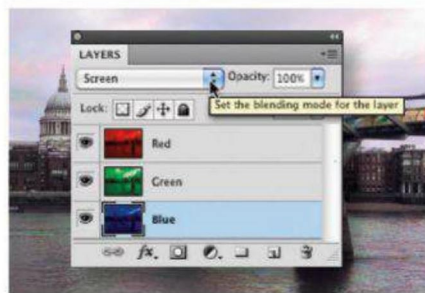
Although not quite as hands-on, an alternative method is to use the red, green and blue filter effects available in a camera's black & white mode, and then simply follow the steps below.



1 Open all three coloured monochrome images, each on a different layer, in Adobe Photoshop or similar. It helps to label them according to which filter they were shot with at this point.



2 Each black & white image needs to be colorized with the colour of filter it was taken with. To do this, select Image>Adjustments>Hue/Saturation, then tick Colorize and adjust the Hue so that it is red, green or blue, as needed. Alternatively, use Image>Adjustments>Photo Filter and choose the correct coloured filter for each layer.



3 In the Layers palette, change the blending mode of the top two layers to Screen. The image should now look as though it is a full-colour image. To refine the effect further, adjust the hue of each layer, along with the brightness and contrast. Finally, flatten all the layers and perform any final adjustments to the overall image.



VISIT OUR CHRISTMAS SHOP

- GIFT IDEAS
- SPECIAL OFFERS
- GIFT VOUCHERS
- DAILY DEALS

VISIT OUR WEBSITE NOW

USED EQUIPMENT

High quality second hand items, all in excellent condition and most with boxes!

CANON

CANON 350D & 18-55.....	£209
CANON 5D BODY ONLY.....	£599
CANON 7D BODY ONLY.....	£899
CANON 16-35MM L.....	£749
CANON 35MM 1.4 L.....	£899
CANON 28-300MM L.....	£1699
CANON 5D BODY ONLY.....	£599
CANON 70-300MM IS.....	£349

NIKON

NIKON D200 & GRIP.....	£349
NIKON D200 BODY ONLY.....	£329
NIKON D3000 BODY.....	£219
NIKON D2X BODY ONLY.....	£499
NIKON 16-85MM VR LENS.....	£349
NIKON 18-200MM VR I LENS.....	£299
NIKON 35MM 1.8G LENS.....	£599
NIKON 50MM 1.8D LENS.....	£299
NIKON 18-200MM VR II.....	£449
NIKON 28-70 F2.8 ED.....	£699
NIKON 85MM 1.4D.....	£599
NIKON D300 BODY ONLY.....	£549
NIKON D300S BODY ONLY.....	£749

PART EXCHANGE WELCOME
GREAT PRICES PAID
FOR YOUR EQUIPMENT

TRADE IN AND TRADE UP
AT DIGITAL DEPOT

VISIT OUR WEBSITE
FOR LATEST OFFERS

SONY

SONY A55 & 18-55.....	£379
SONY A200 BODY & GRIP.....	£229
SONY A200 & 18-70.....	£249
SONY A350 & 18-70.....	£599
SONY NEX-5 & 18-55.....	£279

FUJI

FUJI S5 BODY ONLY.....	£399
FUJI 18MM X LENS.....	£429

PANASONIC

PANASONIC GF2 & 14-42MM.....	£279
PANASONIC GF1 BODY.....	£199
PANASONIC GF1 14-42MM.....	£229

SONY A37

75-300mm Twin Kit

16.1 effective megapixels
Continuous shooting up to 7fps
Tru-Finder electronic viewfinder



£499.00
PLUS £100 CASHBACK

NIKON 70-200

f4 G ED VR Lens

PRE ORDER
NOW



£1169.00

SPECIAL OFFER

STEALTH GEAR
BEAN BAG
FREE GIFT



£29.99

LENSBABY SPARK

CANON &
NIKON FIT



£69.99

ACCESSORIES

FUJI X-E1
BLACK & SILVER

IN
STOCK



From
£749.00

SAVE
£150!

SONY A67
BODY ONLY



£549.00
rrp £699 SAVE £150

VISIT OUR STORE
13 HIGH STREET
STEVENAGE OLD TOWN
HERTFORDSHIRE
SG1 3BG

OPENING HOURS
MONDAY TO SATURDAY
9AM TO 5:30PM
FREE PARKING

2 YEAR WARRANTY ON ALL NEW PRODUCTS

facebook.com/digitaldepotuk



FOLLOW US



twitter.com/digitaldepot

Special Christmas Subscription Offer

MAXIMUM DETAIL
NIKON D800 TEST

BRILLIANT PORTRAITS
APOY ROUND 2 RESULTS

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

Saturday 28 April 2012

amateur Photographer

Treat yourself
or a friend this Christmas for
only **£19.99**

MILLION
PIXEL
MIRACLE

Nikon

D800

DOCUMENTARY

PAGE 32

DANGEROUS WORK

Documenting a violent planet:
Sony World Photo Awards

Save
up to
43%

Now available on iPad!

To access your iPad edition go to the
App Store and search for the Amateur
Photographer magazine App.

 www.magazinesdirect.com/igh2

 **0844 848 0848** quote code: AEW2

Please have your payment details ready when you call. Open 7 days a week from 8am to 9pm (UK time) **Overseas: +44 (0)330 3330 233**

THE DIRECT DEBIT GUARANTEE: ● This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits ● If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request. ● If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to. ● You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

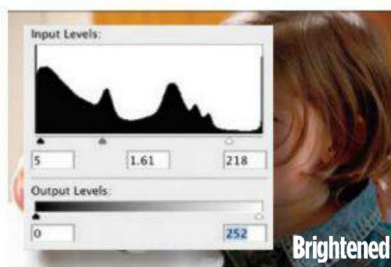
APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Original



Brightened



Contrast added

Patrick Ruane Breakfast

Nikon D80, 18-200mm, 1/20sec at f/5.6, ISO 800

WHAT a charming picture. The little girl has a wonderful, cheeky, caught-in-the-act expression, and with that spoon in mid-flight the scene has action as well as appeal.

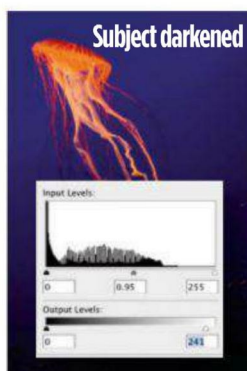
Patrick has allowed the closer side of the girl's face to go just a little too dark, though, which shifts our attention from her expression to the rimlighting on the edge of her face, so I used Levels to brighten things up a little. I also drew in the shadows to create a more solid black, and tempered the burnt highlights by drawing in the highlight output slider to the 252 position. A steep curve then added contrast for a much stronger sense of the low-angled morning sun coming through a window behind on the left. It also increases the colour saturation, which shows off the girl's healthy complexion better. I finished with a 6x8 crop to remove the space behind the top of her head, so we concentrate on the subject. A beautiful picture, Patrick.



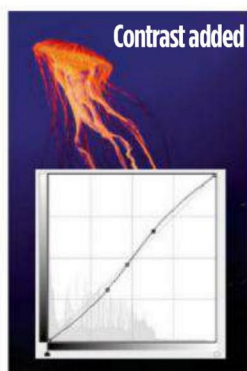
Edited version



Original



Subject darkened



Contrast added

Scott Jessiman Jellyfish

Canon EOS 20D, 50mm, 1/100sec at f/1.8, ISO 400

VISUALLY simple pictures are far easier to understand, and allow the photographer to get the message across quickly. Here Scott's message is 'Ooh, look! Orange stringy jellyfish against a complementary coloured background.' And that's a good message, but it is corrupted by the other orange thing trying to get in on the action – like a protester shouting during a speech, who makes it difficult to pay attention to the main show.

In this situation, you have to appreciate the value of the simple message, and just wait for the distracting guy to shut up. All I could do was clone out the lower fish to show what the picture could have looked like.

Being a lit subject against a dark backdrop, the jellyfish is too bright, so I used a Levels adjustment to darken it, and a curve to increase the contrast of the scene. It is easy to overdo the colour saturation in a picture



Edited version

like this, and the curve has boosted it to a dangerous level, so I reduced it slightly and then applied a touch of sharpening. It's a lovely shot, Scott, but in situations like, this simplicity is key.



WIN

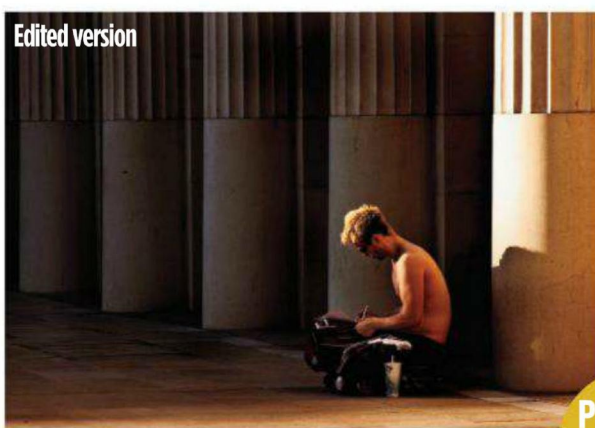
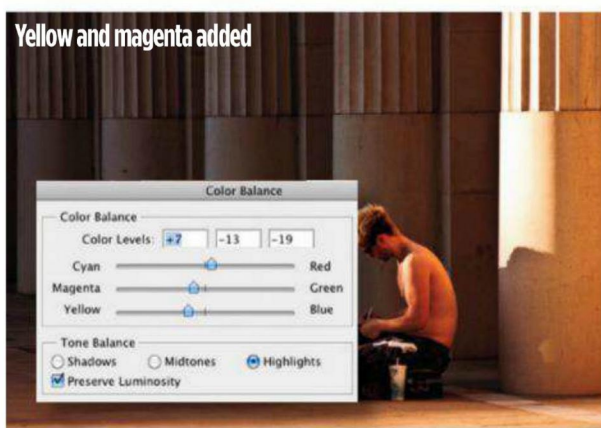
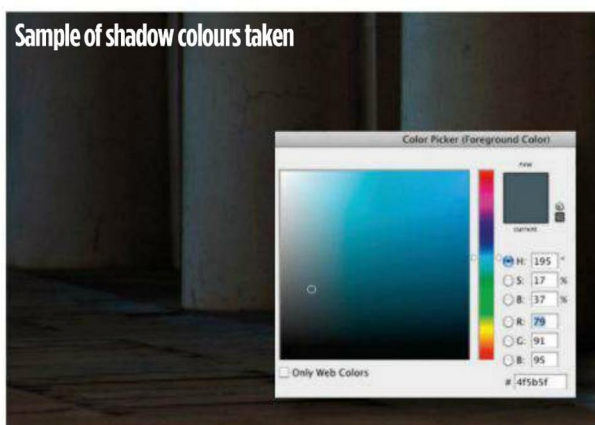
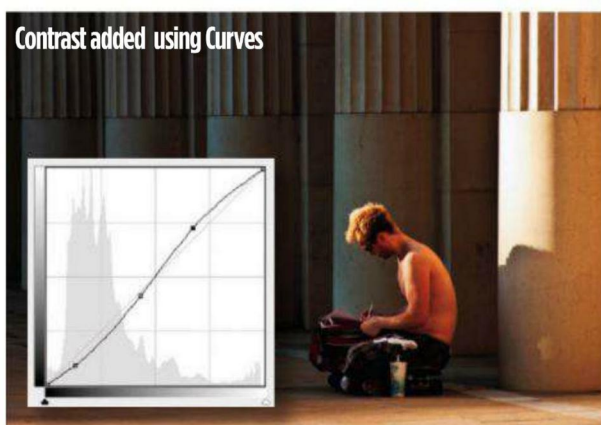
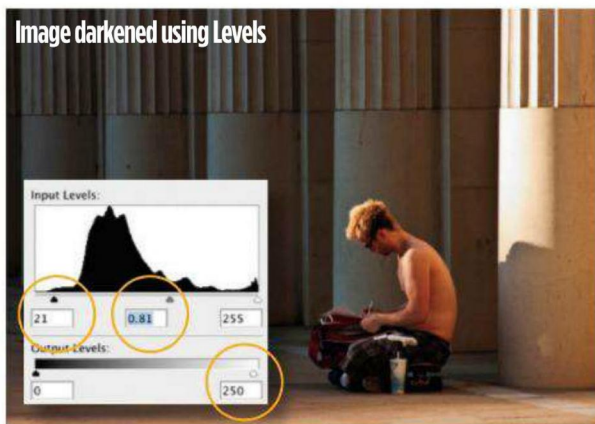
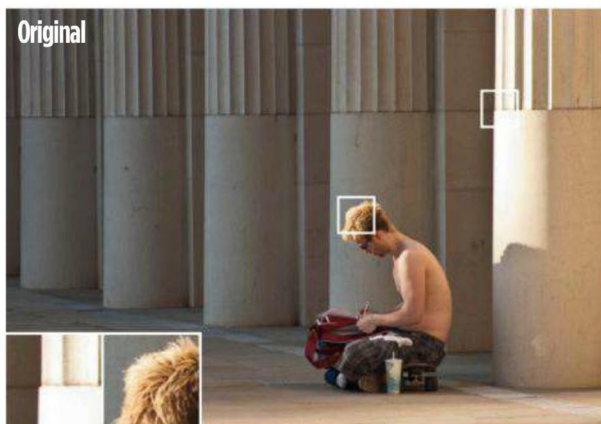
Every reader* whose picture appears in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

*PRIZE APPLIES TO UK AND EU RESIDENTS ONLY/CONTENTS OF BAG NOT INCLUDED



PICTURE
OF THE
WEEK

Kevin Small Skater

Canon EOS 300D, 28-135mm, 1/400sec at f/16, ISO 400

MY SON added an apology to the end of his English homework a couple of weeks ago – for it being messy, as he'd done it on the bus! I'm not sure how this young lad will explain that he did his on his skateboard, but if his teacher could see the light he chose to pose in I'm certain he'd be excused.

This is a lovely shot with some magical elements – the lined-up straight cylindrical pillars, and the raking light that makes the boy's hair glow and which produces that patch on the pillar behind him.

Kevin has made the classic mistake, though, of assuming that the camera knows what it is doing, and he has allowed an evaluative metering system

to decide how to treat atmospheric lighting. And, unsurprisingly, it didn't do it very well. The problem is that the camera can only see a dark scene with a pinprick of brightness on the right. It doesn't know that the bright bit is the subject, and can only then do its best with the rest of the scene. The exposure has left the boy dangerously close to being burnt out, and if you look at the what highlight detail has been lost you can see that some of that lovely light on the pillar has gone, and you can guess that the boy's hair wasn't far behind.

I used a Levels shift to darken the whole image, dragging more shadows into the picture and deepening the

midtones. At the same time, I applied a controlling draw-in of the highlight output slider to add a little fictional tone to the burnt areas – but also to darken the brightest highlights. I then used Curves to increase the contrast to a dramatic degree, so we can make the difference between the boy and his background significant enough that he stands out. It is important to remember that the subject here isn't the pillars, or even the boy, but the light on the boy's hair and torso – that patch of light on the pillar behind him. Now, with the brightness adjustments, that is a little more obvious. Levels and Curves have really helped, but a better option would have been for

Kevin to have used a -1.7EV exposure compensation setting when shooting.

I'm worried that the colour in the shadows is a little too cool. A sample from one of the pillars shows lots of blue and green, so I used the Color Balance window to add yellow and magenta to create a more pleasing tone that echoes the warmth of the sunshine. And my final act was to use the Dodge tool (8%, Shadows) to deepen the darker areas around the edges of the scene to emphasise the subject and to draw the eye to where it sits in the frame.

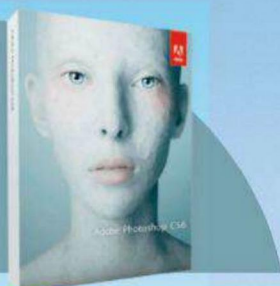
I love Kevin's idea and his composition, so I'm going to give him my picture of the week award.

Improve your photography

Digital photo courses for all levels **Apply now**

Offer on Photoshop CS6 Extended

Our exclusive deal with Adobe allows our students to purchase CS6 Extended for £190.80*



Book before the end of December 2012 and get a free camera bag!



GIFT VOUCHERS NOW AVAILABLE!

DIPLOMA IN DIGITAL PHOTOGRAPHY

- Working with tones: Levels and Curves
- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing



FOUNDATION IN PHOTOGRAPHY

- Winning composition
- Making landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still life
- Depth of field control
- Controlling flash
- Wildlife and nature photography
- Using colour
- Sports and action shots
- Choosing the right lens



FOUNDATION IN DIGITAL IMAGING TECHNIQUES

- Size and crop a digital image
- Adjust tones, correct colours and convert your images to monochrome
- Use the selection tools to adjust certain areas of your images
- Remove dust and scratches from precious photos
- Banish redeye forever
- Sharpen your images
- Create an archive to safeguard valuable pictures



FOUNDATION IN DIGITAL PHOTOGRAPHY

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing



To fast-track your photography skills call **0203 148 4326** or visit **WWW.SPI-PHOTOGRAPHY-COURSES.COM**

Please quote ref: SPI011

*This price is a special rate for those who do not qualify as a 'full-time' student in order to obtain a discounted version of CS6 Extended direct from Adobe

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



ioShutterCam app (Apple iOS) £1.99

www.ioshutter.com (available from iTunes Store)

IOSHUTTER has released the ioShutterCam App for iOS 5.0-compatible devices that features a number of shutter-release modes, including timer, time-lapse, sound and shake. The app uses a virtual sliding shutter-release button, with a single press taking a single image, and sliding and holding the shutter release taking a series of continuous images. The ability to trigger the camera via sound is useful in some situations, but I can't think why you would want to shake the phone to take an image!

Far more useful is the time-lapse option. This allows shutter intervals to be set at 1sec to 59mins and, theoretically, durations can last up to two weeks. Shutter options can be used with each other, and I found that using the time-lapse option with the timer release meant the iPhone was stable before the first exposure.

Created media is stored in the app's gallery and can be exported to the iOS folder or shared on social networks. Multiple items cannot be selected and there is no way of controlling the frame rate of time-lapse videos once saved.

Although ioShutterCam has a number of useful features, particularly continuous shooting at around 5fps, it isn't very intuitive, and it lacks the depth of dedicated time-lapse camera applications. **Rob Sibley**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Lumi Inkodye Tricolor kit

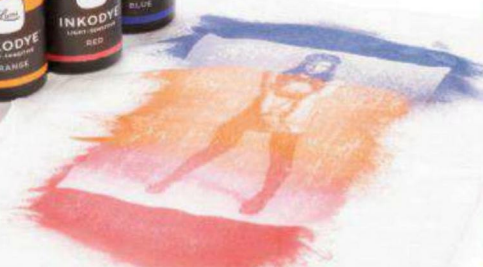
£22.99 (www.firstcall-photographic.co.uk)

OFFERING an alternative to traditional cyanotype prints, the Lumi Inkodye Tricolor kit allows photographers to create simple contact prints or photograms. The kit uses three UV-sensitive dyes (118ml each of red, orange and blue), without the need to use a darkroom or silk-screen printing materials. The dyes can be used to coat natural fabrics, such as cotton, and prints can be made on untreated wood, printmaking paper and even unglazed ceramics.

Included in the kit is a sample transparency negative, but creating your own digital negatives using inkjet transparency film is also possible. (For example, Fotospeed Direct Contact Film costs £13.99 for ten A4 sheets from www.fotospeed.com). As it is recommended to begin exposures while the dye is still slightly damp, make sure that original negatives aren't used otherwise they could be damaged by the process.

Exposures of 10–20mins in direct sunlight are recommended, but I found exposures lasted more than 1 hour during an overcast afternoon. With the use of a 15W UV 'black light', exposures were easier to control and offered greater consistency. Exposures of 5–10mins offered good results, although each varies according to the application and saturation of the dye upon the particular cotton material.

Fairly straightforward to use, the Lumi Inkodye Tricolor kit is good fun and useful for teaching basic photographic printing to youngsters. **Rob Sibley**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Alpha 99

Competitively priced, the Sony Alpha 99 has a 24.3-million-pixel, full-frame sensor and ISO 100–25,600.

AP 15 December

Samsung Galaxy Camera

We test the world's first consumer camera with both Wi-Fi and 3G/4G connectivity.

AP 15 December

Canon EOS M

Canon's first digital compact system camera has an 18-million-pixel, APS-C-sized sensor, Digic 5 processor and ISO expandable to 25,600.

AP 5 January 2013

Sony NEX-6

Joining the NEX-7 at the top of Sony's NEX range is the 16.1-million-pixel NEX-6 with APS-C-sized sensor, 2.3-million-dot EVF and Wi-Fi.

AP 5 January 2013

Pentax K-5II

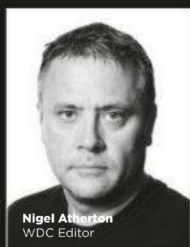
The 16.3-million-pixel K-5II features a new Safox X AF system and revised imaging sensor with an ISO range of 80–51,200.

AP 12 January 2013



CLOSING DATE
31ST DECEMBER 2012

VOTE FOR YOUR FAVOURITE RETAILER



Nigel Atterton
WDC Editor

When you're buying a camera or any item of photographic equipment, the service you receive is as important as the price you pay. Whether it's informative buying advice or, in the case of online retailers, swift delivery and equally swift action if things go wrong, good service is a precious commodity that should be shouted from the rooftops. That's where the *What Digital Camera* and *Amateur Photographer* Good Service Awards comes in, by recognising and rewarding those retailers who go that extra mile. There are three categories: **Best Online Retailer**, **Best High Street Independent Retailer** and **Best High Street Multiple Retailer**. So **PLEASE** rate the service you received, and help us to reward the retailers that deserve it.



Damien Demolder
AP Editor

ENTRY FORM



I would like to vote for:

Branch address:

Purchase made: ☐ In Store ☐ Mail Order ☐ Online

Product bought:

I rate their service as: _____ out of ten (10 being the best)

YOUR DETAILS

Name:

Address:

Postcode:

Email:*

PLEASE SEND YOUR COMPLETED ENTRIES BY 31ST DECEMBER 2012 TO:

Nadine Thomas, 2013 Good Service Awards, IPC Media, Blue Fin Building, 110 Southwark St, London SE1 0SU
Or to vote online, visit: www.whatdigitalcamera.com/gsa

*If you provide us with your email, your email address will be added to the What Digital Camera and Amateur Photographer newsletter(s).
However, you will be given the opportunity to unsubscribe from the email newsletter(s) via the unsubscribe message in the email.



Fujifilm X-E1

It's smaller and more affordable than the company's flagship **X-Pro 1**, but the **Fujifilm X-E1** still looks the part and uses the same 16.3-million-pixel sensor

Tim Coleman

Deputy technical editor



IT CAME as no surprise that on the back of the success Fujifilm had with its fashionable rangefinder-style FinePix X100, the company should announce what is effectively an interchangeable-lens version in the form of the X-Pro1. What is perhaps surprising is just how good the newer model is. It was clear from the camera's build, handling, image quality and high asking price that it was a top-end model. The next logical step, therefore, was to bring out a more affordable version, hence the X-E1.

This X-E1 uses the same Fujifilm X lens

mount, processor and imaging sensor as the X-Pro1, but packs them into a smaller and less costly body. What is perhaps even more exciting is that not only can we expect the same high image quality as before, but the X-E1 brings a number of improvements to the handling via a firmware upgrade (which is also available for X-Pro1 users).

New XF lenses are being launched to expand the system. Along with current 18mm, 35mm and 60mm optics, I have used the new 18-55mm f/2.8-4 lens throughout this test, which is the first zoom in the range. The company's XF lens road map for the next year promises further additions – of a 14mm f/2.8 R this year, and 56mm f/1.4, 27mm f/2.8 pancake, 23mm f/1.4, 55-200mm f/3.5-4.8 OIS and a 10-24mm f/4 OIS in 2013.

We know that the X-Pro1 is an excellent

AT A GLANCE

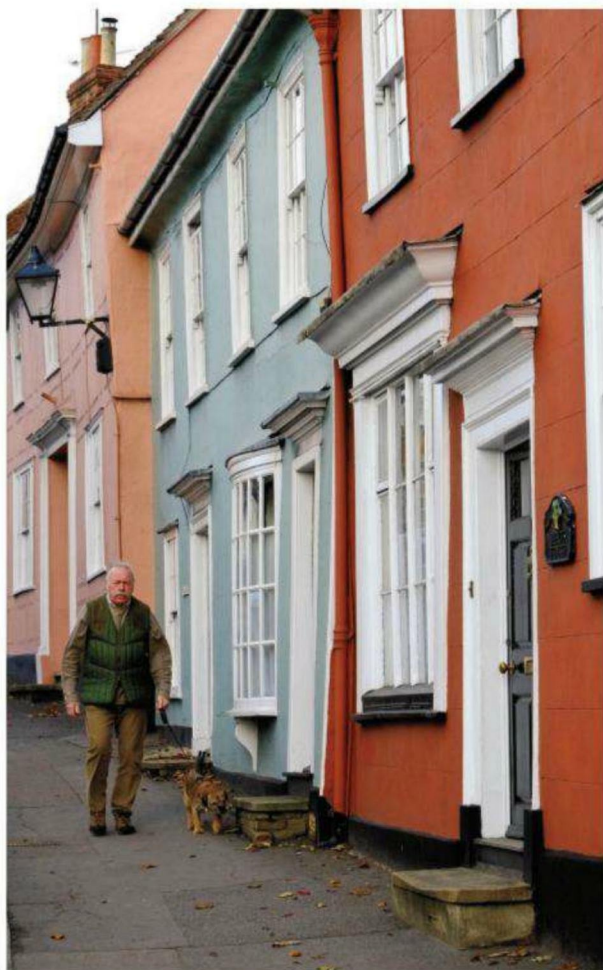
- 16.3-million-pixel, APS-C-sized, X-Trans CMOS sensor
- EXR Processor Pro engine
- ISO 200-6400 (extended to ISO 100-25,600)
- Fujifilm X mount
- 2.36-million-dot OLED EVF
- 2.8in, 460,000-dot LCD screen
- Street priced £729 body only, or £1,149 with 18-55mm lens

camera and we can expect similar things from the X-E1, but I am keen to highlight the differences between the two. With the new X-E1 at a lower price point, could it usurp the higher-end, and more expensive, X-Pro1?

FEATURES

After the FinePix X100 original X-series camera was announced, AP conducted a poll about the camera, the results of which indicated that 45% of those who responded were prepared to buy it before even knowing what the image quality was like. The X-E1, like the X100, is a very good-looking camera that is sure to attract many by its appearance alone. Thankfully, and again like the X100, there are good things going on beneath the surface, too.

The camera's APS-C-sized CMOS sensor has a 16.3-million-pixel resolution. It is a Fuji X-Trans sensor, which has a different colour filter array to that of a standard Bayer type. When the X-Pro1 was announced with this unique sensor type, the company likened the X-Trans pixel arrangement to the random, non-uniform pattern of a film base. Conversely, a Bayer arrangement is made up of a uniform quad array. For more details on the differences between these sensor types, see our test of the Fujifilm X-Pro1 in AP 31 March.



As a rangefinder camera, the X-E1 will typically be associated with street photography



With randomly arranged pixels, the risk of moiré patterning is reduced, because moiré is the result of regular patterns in a scene, be it feathers or a grille in a building, crossed against the regular colour filter array pattern. The usual solution is an anti-aliasing (low-pass) filter, which is designed to reduce moiré patterning by blurring finer image detail. The random array of the Fuji sensor allows for the removal of the low-pass filter, so image quality is very crisp and the sensor resolves more detail than the pixel count would suggest. In our test of the X-Pro1, we suggested that the camera matches, or even exceeds, an 18-million-pixel camera with a Bayer colour filter array.

A camera system is much more enticing when there is a good selection of lenses and accessories. If Fuji keeps to its lens launch plan, there will be ten lenses available within a year. There is also a Fujifilm X-to-Leica M mount adapter available for attaching Leica lenses to the Fuji camera. The new Fuji 18-55mm lens and other planned zooms offer image stabilisation (OIS) instead of stabilisation being available in-camera. As a mirrorless camera, though, the sensor is more exposed when the lens is removed, so the X-E1 thankfully features ultrasonic vibration to clean the sensor at start-up and shutdown.

The two key differences between the X-E1 and X-Pro1 are their LCD screens and viewfinders. I will explore these in more detail in the relevant sections of this test.

As with the X-Pro1, the drive mode menu offers a comprehensive number of options, including a 6fps high-speed burst, a

motion-panorama mode and three-frame bracketing for exposure, ISO, film simulation and dynamic range. Film simulation covers the camera's colour modes, with each option named after the company's Astia, Provia and Velvia film stock.

8/10

BUILD AND HANDLING

Fuji's X-series cameras have rightly gained a reputation not only for style, but also for solid build quality. Scan the X-E1's body and one can find 'Made in Japan' on the rear and underside of the camera, and on the underside of the 18-55mm lens. In fact, the camera's origins are proudly stated in the first line of the design section for the X-E1 on Fuji's website. Two finishes are available: an understated all-black finish or a more retro black that has a silver top-plate, with the top and front panels made from a sturdy die-cast magnesium.

Those photographers who have handled the X-Pro1 will immediately be familiar with the X-E1 because, like the FinePix X100, it has a similar style and layout. At 350g with battery and card, the X-E1 is the lightest camera of the three by approximately 100g, and it is smaller than the X-Pro1 in every dimension. Against the competition, the X-E1 is still a bulky camera, but it is lightweight. On its rear, the layout of the buttons is almost identical to that of the X-Pro1. The minor differences include the moving of the play button, and the addition on the X-E1 of a flash button to access the camera's built-in pop-up flash unit. A hotshoe port is still

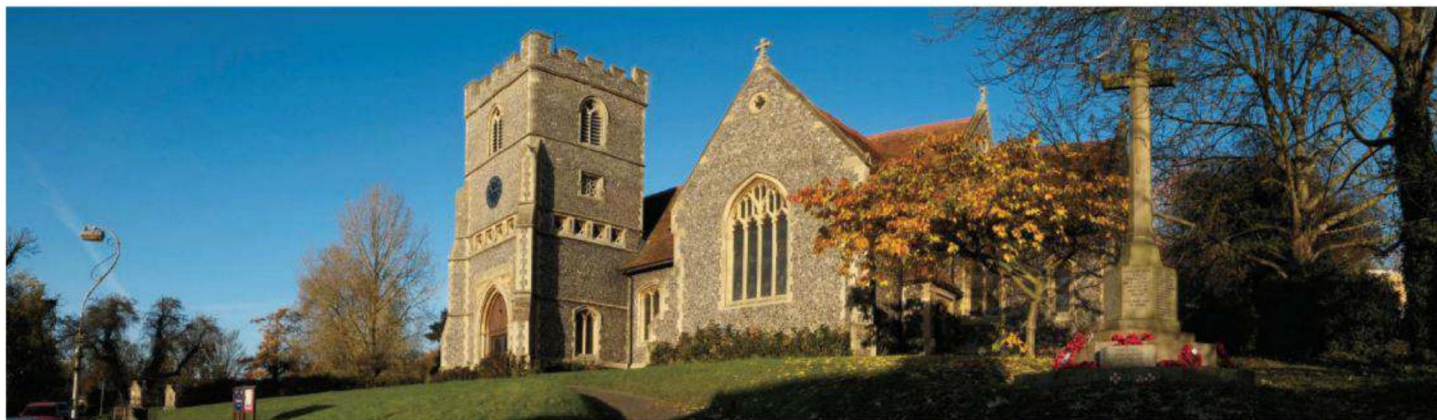
FEATURES IN USE BRACKETING

IT IS not unusual for a camera to offer bracketing for exposure, but the X-E1 has four bracketing modes to choose from – for ISO, autoexposure (AE), film simulation and dynamic range. Bracketing is quickly accessed via the drive button on the camera's rear, and each

mode works over three frames. With the AE and dynamic range options the camera needs to be supported on a tripod to ensure that the successive frames are lined up properly, while the film simulation and ISO are fine without a tripod because the frames are recorded in

quicker succession. The AE mode is the only option of the four that offers raw capture. By default, the film simulation modes are Provia, Astia and Velvia, but a further seven colour modes are also available, any of which can be applied to each of the three frames.





‘The camera is definitely not designed for the action photographer, but for general-purpose use it is reliable and produces sharp images’

present for attaching accessories.

In proportion to the camera's smaller size, the LCD screen is also smaller at 2.8in. Unlike the X100 and X-Pro1, the X-E1 uses an EVF rather than a hybrid viewfinder. However, many will be pleased that a dioptre adjustment has been included in the X-E1, a feature that is lacking in the other models.

For all its style and solid build, one cannot avoid the disappointment of the modest battery life, which is CIPA rated to just 350 shots. While the X-Pro1 uses the same battery, and allows only 300 shots when using the EVF, there is the option to use the optical viewfinder to compose images, which boosts the battery life to approximately 1,000 shots. This issue does need to be addressed either with a more powerful cell, an optional battery pack or a less power-hungry mechanism.

The X-E1 uses firmware version 2.0, while the original X-Pro1 uses version 1. Through this new firmware (which is also available as a free upgrade for X-Pro1 users), several key issues raised in the older camera have been addressed. Improvements to the camera's handling include write times that are now twice as fast, shorter waiting times to view images after shooting, faster autofocus speeds in both low-contrast and good light, shorter minimum focus distance outside the macro mode, and more intuitive manual focus operation.

There are a couple of controls on the X-Pro1 that are not present in the X-E1. These are a shutter-speed lock on the dial and a flash-sync connection. All in all, though, the X-E1 handles really well.



METERING

By default, the AE button on the rear of the camera is used to access 'Photometry', Fuji's 256-zone metering system, with average, multi and spot metering options. I have no complaints with how the multi and average metering modes work, as both are reliable and predictable. I found that the camera tends to preserve highlight detail,

which means in scenes of high contrast the midtones and shadow areas often require brightening, but this is preferable to the unrecoverable loss of highlight detail.

Like most current Fuji cameras, the spot-metering mode can be linked to the active AF point, which is any one of 49 areas that cover the large central portion of the frame. Via the rear dial, the diameter of the spot can be adjusted to a very precise size, which is useful if the intended subject area takes up only a little of the frame. In the average mode, it is easy enough to point the camera at the sky, half-press the shutter for exposure lock (or use the AE-L button) and then recompose the scene for an exposure that preserves highlight detail.



AUTOFOCUS

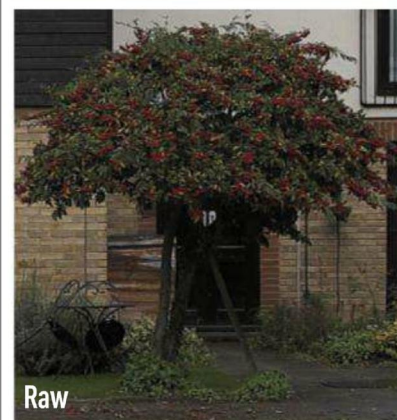
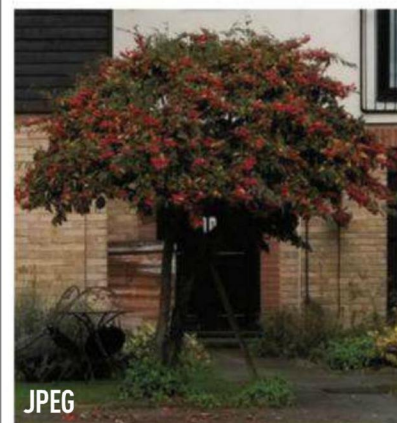
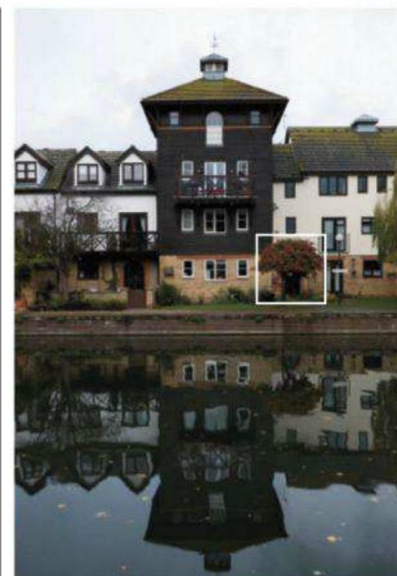
In our test of the X-Pro1, we found that its autofocus is steady rather than snappy. Since then, Fuji has released a firmware upgrade (version 2.0) with a key improvement to the autofocus performance. The X-E1 comes with this latest firmware already installed. We compared this firmware against version 1.11 in *Testbench* (AP 17 November). In these studio-based tests on a static subject, we found that in good-contrast light the speed was increased from 0.94secs to 0.82secs, while in low-contrast light a successful focus was achieved in 1sec compared to 1.88secs in the old firmware. This marks a credible improvement over the last version, but I would say that 0.82secs in good light is steady rather than snappy, especially compared to other cameras at this level.

With the 18-55mm lens, the AF motors can be heard hard at work. The camera is definitely not designed for the action photographer and lags behind fast-moving subjects, but for general-purpose use it is reliable and produces sharp images.

Without an optical viewfinder, the X-E1 solely uses digital displays. Sadly, when the camera is performing autofocus, the display freezes temporarily, at which point the pixels that make up the



Above: The panorama mode is available in a 'medium' and a 'large' degree of angle, this being the large setting. Also, the sweep can be performed in a horizontal or vertical movement in either direction



Right: It is possible to get crisper and finer detail from a raw file than it is from a JPEG image, so it is worth shooting in raw format whenever possible

display become more obvious. I find the handling of spot AF to be intuitive. Any one of the 49 AF points can be individually selected, and the points cover most of the frame, which makes awkward compositions possible without needing to recompose once focus has been achieved. This is possible via the AF-L button too, but tilting (recomposing) the camera back is not the best option in any camera because the plane of focus changes, which can result in a less accurate focus.

7/10

DYNAMIC RANGE

The Fuji X-E1 is able to capture a wide range of tones in its standard exposure mode. Thanks to a good control of shadow noise, it is possible to shoot darker exposures and then bring them back (brighten them) without compromising the image quality too much. This is ideal for high-contrast scenes where one needs a dark exposure to preserve highlight detail. Additional options are designed to enhance the dynamic range of an image. D-Rng (dynamic range mode) offers 100%, 200% and 400% settings, each designed to boost detail across a range of tones to make it more visible. The difference between the regular exposure mode and the 100% setting is subtle, while the 400% setting provides a satisfactory recovery of some highlight and shadow details. There are times when this setting goes a little too far and produces more HDR-like effects, which is no good for people like me who prefer images with strong contrast. Highlight and Shadow Tone modes adjust the contrast curve, and are ideal for making contrast changes in-camera rather than on the computer.

8/10

WHITE BALANCE AND COLOUR

It is clear from even a first look at JPEG files from the Fuji X-E1 that the colour rendition using AWB is very good indeed. In a landscape taken on a bright day, blues in the sky are punchy and greens realistic. In overcast conditions, too, the tone is warm, while in many other systems AWB can give cool results.

As I have already mentioned, there are ten colour modes in the film simulation menu, covering a wide range of shooting styles. I usually shoot in the standard colour mode, which here is called the Provia setting, but I find the vivid setting (Velvia) produces great results that are not oversaturated like many of the vivid settings in camera systems, unless the conditions are really bright already. With such a good choice of colour modes, I found myself switching between them a lot, especially the black & white options, where there are three filters designed for different situations. The red filter darkens a bright sky for great impact, while the green filter enhances the midtone detail,

Facts & figures

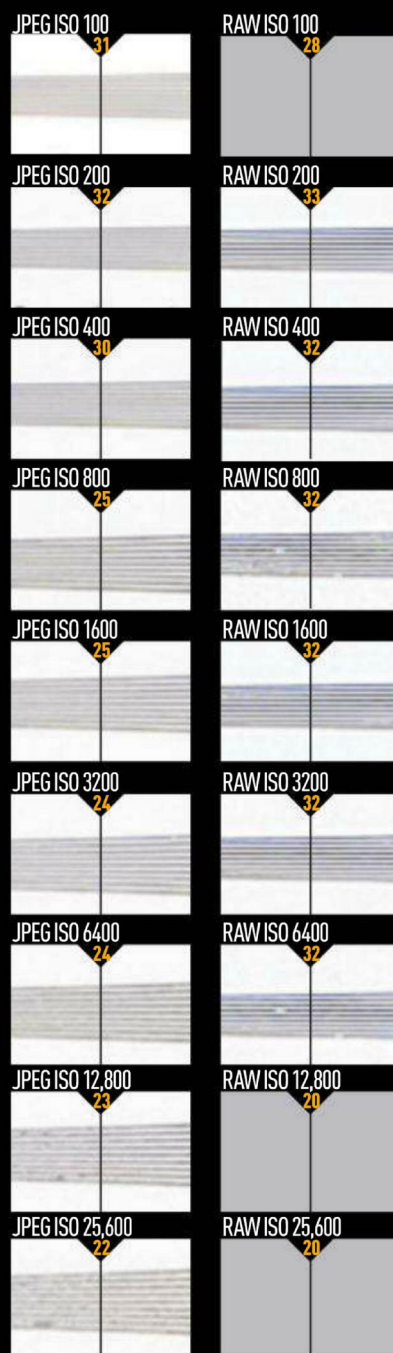


RRP	£749 body only, £1,149 with 18-55mm f/2.8-4 lens
Sensor	16.3-million-effective-pixel, X-Trans, APS-C CMOS
Output size	4896 x 3264 pixels
Lens Mount	Fujifilm X mount
File format	JPEG, RAF (raw), MOV
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec, plus bulb (max 60mins)
ISO	200-6400 (100-25,600 expanded)
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	256-zone TTL, multi, spot, average
Exposure comp	±2EV
White balance	Auto, 7 presets, custom, manual, WB shift
White balance bracket	N/A
Drive mode	3-6fps continuous burst, bracketing for autoexposure, ISO, film simulation, dynamic range, panorama
LCD	2.8in, 460,000-dot TFT
Viewfinder type	OLED Electronic viewfinder (EVF) with 2.359-million-dot resolution
Field of view	100% through EVF
Dioptre adjustment	Yes -4m to +2m
Focusing modes	Single, continuous, manual
AF points	49-point system (contrast-detection-based), all points individually selectable
DoF preview	Yes (via EVF)
Built-in flash	Yes, GN 7m @ ISO 200
Video	1920 x 1080 pixels, 24fps, MOV (H.264) with stereo sound
External mic	Yes
Memory card	SD, SDHC, SDXC
Power	Rechargeable NP-W126 Li-Ion
Battery life	350 shots
Connectivity	USB 2.0, HDMI, 2.5mm stereo mini
Weight	350g (including battery and memory card)
Dimensions	129 x 74.9 x 38.3mm

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF.
Tel: 01234 572 000. Website: www.fujifilm.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18-55mm lens set to 35mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Above: The ISO 100, 12,800 and 25,600 extended settings are available as JPEG images and not as raw files

FOCAL POINTS

Built-in flash

Unlike the X-Pro1, the X-E1 features a pop-up flash, and its catch is released using this button

Flash

The built-in flash has a modest output of GN 7m @ ISO 200, which can be adjusted $\pm 2/3$ EV and used as a forced flash, in rear-curtain sync or as a commander for external flash units

Quick menu

As its name suggests, quick changes to the settings can be made through this menu. There are 16 exposure settings to choose from

Dioptr adjustment

It is the first time that a camera in the Fuji X series has offered dioptre adjustment for the viewfinder, here at -4m to +2m

Macro

The up arrow button of the four-way D-pad enters the macro mode menu. With macro enabled, the minimum focus distance improves



Camera shown actual size

Multiple exposure

Via the main menu, the multiple exposure mode can be selected. However, its functionality is rather disappointing, offering a maximum two-exposure frame. There is manual control over the exposure of each frame, though

In-camera raw conversion

Without needing a computer, changes to a raw file's exposure, white balance, dynamic range, film simulation, sharpness and numerous other settings can be viewed on-screen and implemented in-camera

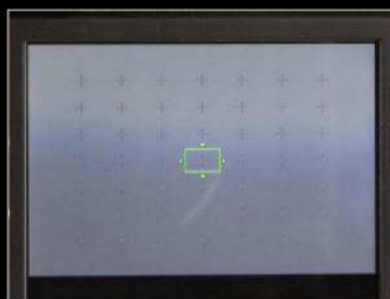
Display settings

A histogram, electronic level, exposure settings, framing guidelines (in grids of nine or 24, or HD framing), and AF and MF distance indicators are just a few of the settings that can be displayed on screen and via the EVF

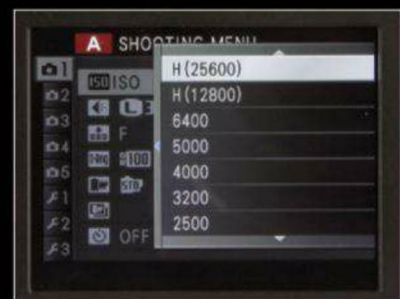
Quick menu

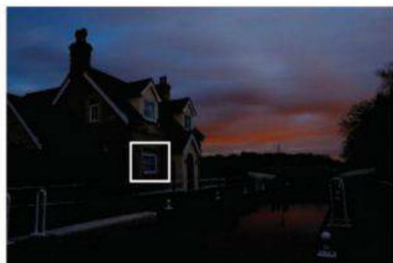


AF points



ISO sensitivity





A dark exposure here was needed to capture the dramatic sky. Shadow detail in the JPEG image is crisp even at +3EV

which is great for portraits. The film-simulation bracketing is great because the three colour modes can be recorded simultaneously.



NOISE, RESOLUTION AND SENSITIVITY

The Fuji X-E1 uses the same 16.3-million-pixel, APS-C-sized, X-Trans sensor that was introduced in the X-Pro1, which means it is able to capture a high level of detail. Both the Nikon D800E and Leica M Monochrom clearly benefit from the removal of the anti-aliasing (low-pass) filter, with sharper detail when compared to their direct counterparts, the D800 and M9 respectively. This filter removal is becoming something of a trend, with Pentax announcing that it would also be missing in its K-5 IIs. As for the X-E1, it can resolve way beyond what we would expect from its pixel count, based on our experience of like-for-like cameras, such as the 16.3-million-pixel Nikon D7000 and Sony Alpha 57. Even JPEG images straight from the camera are crisp.

Raw File Converter EX software comes bundled with the camera, and has been used to process raw files, although the X-E1's raw format is already compatible with Adobe Lightroom 4.2. I shot the resolution charts for this test with the new 18-55mm lens, which indicates the camera can resolve up to the 33 marker when in its ISO 200 setting, which is excellent. Detail is present in the chart all the way to the end, but not the full nine individual lines. In most other cameras at this level, there would be just a blur beyond the point it reaches on the chart. It is clear, however, that to get the most detail out of the X-E1 it is necessary to use raw format because detail is a little softer at high ISO settings in JPEGs.

A native ISO 200-6400 range is more limited than that offered by other competing cameras, but can be expanded to ISO 100-25,600, although the expanded settings are available in JPEG format only. Against the competition, there are few that can match the X-E1's control of noise. In unprocessed raw files, luminance noise is more clearly present from ISO 1600 and up, but the effect of this is easily reduced during processing and does not pose any significant compromise to detail. JPEG files have a good hold of luminance noise throughout the entire native ISO range, but at the cost of saturation and sharpness, through noise reduction during processing.



VIEWFINDER, LCD AND VIDEO

With a smaller body than the X-Pro1, Fuji claims it was necessary to reduce the size of the LCD screen on the X-E1, which, like the X100, is a 2.8in display with 460,000-dot resolution. In bright sunlight, I found the screen not quite bright enough to see the correct exposure, but clear enough to view general detail for successful composition.

In another space-saving change, the X-E1 uses a purely electronic viewfinder rather than the hybrid type found in the X100 and X-Pro1. The first thing to note is that finally there is a dioptre adjustment for the viewfinder, at -4m to +2m. The display itself has a 2.3-million-dot resolution, which is a marked improvement on the 1.44-million-dot hybrid display of the X-Pro1. When viewed next to each other, it is clear that the X-E1's display has much richer tones and higher contrast. As before, it lags a little with quick panning, so while it is bright, the comparative Sony unit has the edge for responsiveness. To the right of the viewfinder eyecup is an eye sensor to switch between the rear and viewfinder display.

The X-E1 is primarily a stills camera, and while the video functionality is a tad basic it is enough to satisfy, thanks to the full HD 1080p recording at 30fps. A 2.5mm mic port is included on the X-E1 – something that is not available with the X-Pro1.



Competition



Sony NEX-7

TESTED AP 19 NOVEMBER 2011



Olympus OM-D E-M5

TESTED AP 7 APRIL

APART from the X-Pro1, both the Olympus OM-D E-M5 and Sony NEX-7 are stylish mirrorless cameras that offer strong competition to the X-E1. For a while, the 24.3-million-pixel NEX-7 had the best image quality of any mirrorless APS-C camera, but the X-E1 resolves much more than its pixel count suggests thanks to the unusual sensor set-up, and image quality is similar from both cameras. Each model has an APS-C-sized sensor, while the OM-D E-M5 uses a four thirds unit, which in low light can't quite match the others.

All three models use some of the finest examples of an EVF, while the NEX-7 has a multi-angle LCD screen, and the E-M5 offers touch control. The NEX-7 is the smallest, but the X-E1 is the lightest. The weather-sealed E-M5 offers the best battery life, via an optional battery pack.

Verdict

CURRENTLY, the X-E1 costs £450 less than the street price of the X-Pro1, and is available with the superb 18-55mm lens (priced separately at £600) for the same price as the body-only X-Pro1. Considering the similarities between the two, the X-E1 is a good-value option.

Key differences are the LCD screen and viewfinder. The EVF of the X-E1 is better than that of the X-Pro1 with improved contrast, but again it freezes during autofocus. With no option for an optical viewfinder, the X-E1 relies on its digital displays and the battery lasts for around 350 shots. This won't cut it for a more demanding audience, so purchasing extra batteries is advisable. Providing a battery pack would perhaps be the best way to solve this issue.

Otherwise, for its intended audience – stills photographers – the X-E1 is a trendy, high-quality and good-value option. In the mirrorless camera market, the X-E1's image quality is rivalled by the Sony NEX-7 and Fuji X-Pro1 alone. Furthermore, the X-E1, and indeed the X-Pro1, are backed up by a growing number of impressive X-mount lenses, so their appeal is likely to grow.



	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	29/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									

Think Tank Digital Holster

40 v1.0



Save £20

Takes a pro-size DSLR body with 24-70/f2.8 lens with hood reversed, or with the pop-down bottom section released, the hood in position. In this configuration the Holster also is long enough for a 70-200/f2.8 with hood reversed. RRP £54.00 **£34.00**

Lee Seven5 system

New lightweight and compact holder for Lee's 75mm filters. **£66.00** Use Lee's fabled quality ND graduated filters with your high quality digitalcompact. Polariser, lens-hood and 10 stop Big Stopper also available.



Custom Brackets Mini-RC

Keeps everything compact and minimises side shadows. Allows full access to secondary shutter release too. **£32.50**



Eckla Beach Rolly

Maybe not for the beach at this time of year, but the Rolly's pneumatic tyres are great for muddy conditions too. Haul your bag and gear (there's an optional net to keep it fast) and then use it as a comfortable seat. Packs flat in a car boot. This is the genuine German article. **£89.95**



BEST PRICES GUARANTEED

Benro Gimbal Mount

The GH-2 is a high quality support for long telephoto lenses from 400mm upwards, enabling a central point of balance to be achieved to greatly improve handling. **£319.95**



Harman TiTAN Pinhole Camera

UK-made by Walker, the TiTAN takes 5x4" sheet film and produces high quality results with uniform illumination. If you prefer something rougher, a pinhole blank is available so you can punch your own hole. Comes with 30 sheets of film/ reversal paper and exposure calculator. Sheet film holder not supplied. **£165.00**



Novoflex Body Adaptors

Use your old Canon FD, Nikon, Olympus, Pentax M42 or K type lenses on the latest digital CSC cameras. Give infinity focusing and aperture control, but no electronic connections. Available for Four Thirds, Micro FT, Sony NEX, Fuji X, Samsung NX, Nikon 1 and Pentax Q. Prices from **£73.00**



Kata 3N1-25PL backpack

Free holster!

Get the Kata Access-16 zoomster bag worth £55 free with this versatile pro quality bag. Converts from backpack to slingbag use. **£144.00**



MacWet Climatic Gloves

Beloved of riders and golfers, and the best kept secret of pro cameramen, MacWet gloves are low bulk, give grip in the wet, maximum feel for controls, and insulate the hands. Long or short cuffs. Pair **£25.00**



Honl Flash Modifiers

A range of robust pack-flat accessories which shape the light output from shoe-mount guns. No sticky tabs on the head; just a 'Speed Strap' Baby Bounce card and Speed Strap **£21.00**



Elinchrom D-Lite RX One



Built-in Skyport radio triggering, 6 stop power control. Complete 2-head brolly kit **£375.00**

Gossen meters

The Digipro F (left) meters flash and ambient and has a swivelling receptor. **£156.95**. The Digisky has colour graphic display and Skyport triggering **£299.95**



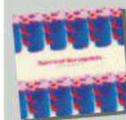
The photo accessory specialists

For enquiries or orders call our sales desk 8.30-5.30 Mon-Fri

01420 560066

email: sales@speedgraphic.co.uk

Unit 4 Woodlea Park, Four Marks, Alton, Hampshire GU34 5AZ
All prices include VAT. E & OE 12/12



FREE 120pp CATALOGUE by post to anywhere in the UK. Request a copy online or by email or phone.

1000's more products online. Order securely at www.speedgraphic.co.uk

Power
beyond
its size



The new Tokina 300mm f/6.3 compact telephoto mirror lens has been specifically designed for mirrorless compact cameras with micro four thirds mount.

Despite its compact size, the powerful 300mm focal length is equivalent to 600mm (in 35mm terms) when placed on a mirrorless camera body, making it a super-telephoto lens.

As you would expect from Tokina, the lens has excellent build quality with all metal barrels and very high quality glass optics to yield the best optical performance.

Visit www.kenro.co.uk for more information.



Tokina

REFLEX 300MM F6.3 MF MACRO



Supplying the photographic industry for over 35 years
Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH
t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

www.kenro.co.uk
Follow us on Twitter
Like us on Facebook

AskAP

Let the AP team answer your photographic queries

DETERMINING FLASH EXPOSURE

Q In *Ask AP's Glossary* (AP 1 December), you mentioned that you can use the guide number of a flash to determine exposure. How do you do this? **Bill Irish**

A Assuming you know the guide number of a flash, then it is indeed possible to work out the exposure you would need for a particular subject. The formula used is $GN/Distance = Aperture$ (at ISO 100).

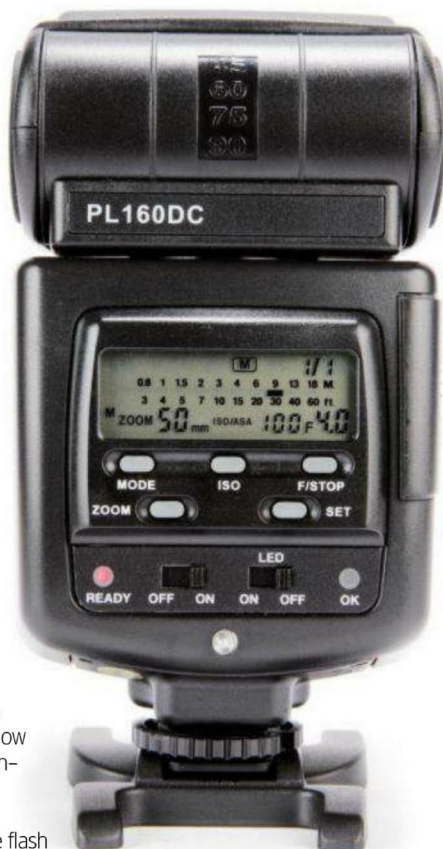
If you have a flash with a GN of 36 (metres) and your flash-to-subject distance is 9 metres, your exposure will require an aperture of f/4 at ISO 100 ($36/9=4$). Move the flash closer, say, to 4.5m, and this changes to $36/4.5 = 8$, so f/8 at ISO 100. These numbers produce a 'neat' result, which won't always be the case, but they do illustrate the principle.

Once you've determined the initial aperture, you can change the ISO from 100 if you want or need to, but to maintain the same overall illumination you will need to make an equal and opposite adjustment to the aperture. Note that shutter speed isn't a controlling factor in the flash exposure – it just needs to be set below the maximum sync speed for your camera (usually around 1/200sec). The shutter speed will, however, have a big impact on the exposure for any ambient light.

You also need to be aware that this is not an exact science. Manufacturer-quoted guide numbers are rarely 100% accurate and a lot depends on how precisely you can gauge the flash-to-subject distance. If you're bouncing the flash, you need to determine the distance from the flash to the surface it's being bounced off (the ceiling or a wall) and then the distance from that point to your subject.

Despite the drawbacks, this is still a good way to begin to understand precisely how your flash works, rather than switching your camera to TTL. Let us not forget that once upon a time this was the *only* way to determine a flash exposure!

Chris Gatum



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

PENTAX METER PROBLEMS

Q I have a couple of Pentax K1000 and ME cameras with 'dead' meters. Having read some interesting articles in AP quoting Ed Trzaska as 'the' expert, could you tell me how I might contact him? **M Perry**

A Many of the cameras of the 1965–1985 period have a way of developing meter failure, not because of any fault in the meter itself but as a result of chemical attack from dead batteries on the wiring or circuit connecting the battery compartment to the electronics of the exposure-measurement system. Ed Trzaska has told me he has frequently found what should have been connecting wires to be no more than plastic tubes full of powder.

This is, in fact, the most powerful reason for never leaving batteries in cameras that are not in regular use – the problem is not just the white powder messing up the battery compartment that we have all seen when taking dead batteries out of a camera. You can reach Ed Trzaska (pronounced 'Troshka') on 0116 267 4247 or by email on e.trzaska@ntlworld.com. **Ivor Matanle**

SAMYANG EXPLANATION

Q Can you provide an explanation for the following statement in the test report on the Samyang 24mm f/1.4 ED AS UMC lens (AP 27 October)? At the bottom right of page 55 it states:

FROM THE AP FORUM

JPEG vs raw

Smee asks If I have a choice between JPEG and raw file formats, which is the best one to use and why?

PeteRob replies There is no 'best' – it depends on the purpose. If you are going to post-process an image, then converting on the computer (raw) rather than in-camera (JPEG) gives more flexibility. If you are not, then in-camera conversion is fine.

AP GLOSSARY

SYNC SPEED

A camera's sync speed, or 'flash synchronisation speed', is the fastest shutter speed that can be used with flash or, more precisely, the fastest speed that sees both shutter curtains open so the sensor or film is exposed in full.

It helps to understand how most focal-plane shutters work. The shutter comprises a pair of blinds (or 'curtains') that effectively cover the sensor or film. When you make an exposure, the first shutter curtain opens and then the second curtain closes to complete the exposure, with the time it takes for this to happen being the shutter speed. However, this is a physical process, and to facilitate faster shutter speeds the second curtain needs to start closing before the first is fully open. As a result, the sensor is exposed to a fast-moving slit between the shutter curtains,

rather than being exposed to light in its entirety, and the faster the shutter speed, the smaller this slit will be.

This works perfectly for photography under continuous lighting, but it is not so useful for flash. This is because the actual duration of a flash (the 'burst' of light) is much shorter than the shutter speed, so it exposes the sensor for a very brief moment (as little as 1/10,000sec). If the first curtain is opening and the second is closing (exceeding the sync speed and creating a 'slit'), the burst of flash will only be exposed by the slit, and a black bar will run across the image – the shutter being recorded as the flash 'freezes' its movement. If the entire sensor is uncovered when the flash fires (so the shutter speed is at the sync speed or slower), the flash will expose all the frame.

'When used on a APS-C camera... the maximum aperture is around f/2', but surely it should be f/1.4?

Terry Barnell

A You are quite correct, Terry. The maximum aperture is f/1.4 in terms of light entering the lens, but the equivalent depth of field on the APS-C format is around f/2, which is what is being referred to in the test.

Tim Coleman

PROCESSING RAW FILES

Q I have a Panasonic Lumix DMC-GX1 camera and would like to process my raw files with

Photoshop. Would I be able to do this with Elements 10? **Ken Stalker**

A In a word, yes. According to Adobe, you will need Camera Raw plug-in version 6.6 or higher to process your GX1's raw files, and this version of the plug-in can be downloaded for Elements 10. However, as Elements 11 is now available for Windows and Mac, I would recommend you choose this latest version, which comes with Camera Raw 7.1, so is also compatible with your GX1. You can download a 30-day trial of the product from Adobe's website (www.adobe.com) if you want to try it out before committing to the £65 purchase price.

Chris Gatcum

GeoFFR replies How long is a piece of string? JPEG files use 8-bit colour and are compressed to save space on the storage medium. They are by their nature 'lossy', meaning that some of the data captured by the sensor is discarded.

Raw files are usually 12 or 14-bit and are uncompressed or use lossless compression so that all the captured data the sensor is retained. Files are larger and need more storage space.

Which is best depends on what you want to do with the file and the resulting image. However, consider the fact that, assuming you have the correct software, you can create a JPEG from a raw file, but because you have discarded data, you can't create a raw file from a JPEG.

P_Stoddart replies Shoot raw and get your head around post-processing so you get the maximum value from your camera. Try some

raw shooting and see if you can handle post-processing the files. You don't need to do loads of work, just the basics, and some software can even batch-process raw files if needed. I find raw very useful, especially when setting the colour temperature post-capture – you just don't have to worry about white balance when you shoot.

LargeFormat replies I shoot in raw, process and then save as the file as a TIFF. If I'm sending the files to an online printer I convert them to JPEGs. For me, most of the fun is in the post-processing.

IvorETower replies I shoot raw and JPEG files simultaneously. A JPEG may be good enough the most of the time, but I always have the raw file to process if I think I can get something special, or recover lost highlight/shadow detail.

In next week's AP

On sale Tuesday 11 December



ON TEST

SONY ALPHA 99

This competitively priced SLT camera has a 24.3-million pixel, full-frame sensor and ISO 100-25,600. But how does it perform?

SAMSUNG GALAXY CAMERA



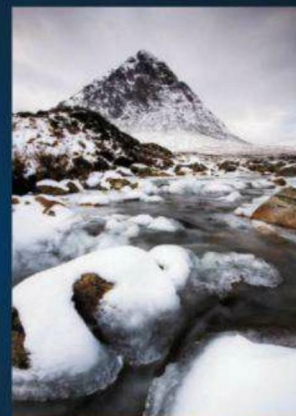
ON TEST

We test the world's first consumer camera with both Wi-Fi and 3G/4G connectivity

TECHNIQUE

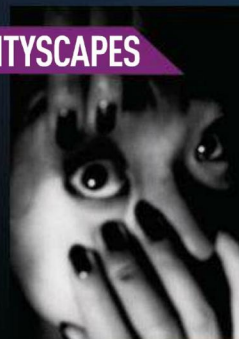
SHADES OF GREY

Lee Frost has some great ideas on how to take great images during drab, overcast winter weather



© LEE FROST

CITYSCAPES



© DAIDO MORIYAMA

A TALE OF TWO CITIES

We profile the work of pioneering photographers **William Klein** and **Daido Moriyama**, whose pictures are on show at the Tate Modern

PHOTO TECHNIQUE

A whole website
dedicated to
photography

HOW TO SHOOT:
Weddings • Landscapes
Black & White • Portraits
Wildlife • Photo Editing
Macro • Get the right kit
And so much more!!!



www.phototechnique.com



Nikon Coolpix P7700

Nikon's latest advanced compact, the **Coolpix P7700**, has some significant upgrades over its predecessor, not least a 12.2-million-pixel CMOS sensor and a redesigned lens

Richard Sibley
Technical editor



WITH the introduction of the Coolpix P7000 in 2010, Nikon reinvigorated its line of advanced compact cameras, moving away from the small design of the Coolpix P6000 to a camera that looked like a Canon PowerShot G-series model. Although the move was bold, the camera was somewhat slow and clumsy to use. These issues were resolved to some degree with the launch of the Coolpix P7100 the following year, and the latest version, the Coolpix P7700, has seen even more revisions.

FEATURES

Like most of its competitors, the Coolpix P7700 uses a 1/1.7in (7.6x5.7mm),

12.2-million-pixel CMOS sensor. However, while competing cameras use what is, on paper at least, a similar sensor, there can still be big differences in how images are processed, and don't forget that the lens is a huge factor when it comes to image quality.

Although the 6-42.8mm (28-200mm equivalent) focal length remains from the P7100, the maximum aperture range of the lens has been increased from f/2.8-5.6 in the earlier model to f/2-4 in the P7700. The lens is therefore 1EV brighter when using the 200mm equivalent setting, which should help to reduce camera shake when shooting telephoto images. The f/2 setting at the widest focal lengths should also prove beneficial when shooting in low light.

Another new improvement to the lens is the adoption of a filter thread. This 40.5mm thread allows optical filters to be screwed directly onto the end of the lens without the need for additional adapters or tubes. There is also a screw thread with a removable

cover set around the base of the lens barrel, but Nikon does not list any optional adapter rings to use with this, so there are no conversion lenses either. It would seem this protective cover simply unscrews to ensure the lens is able to retract completely into the camera body when certain 40.5mm filters or step-up rings are attached. There is also no option in the camera menu to select the use of any adapter lenses, so it would seem that Nikon is giving with one hand and taking away with the other. That said, I think that most photographers in the market for this camera would prefer the 40.5mm filter thread to the adapter tube system.

Despite the change in sensor, and unlike some of its competitors, the maximum sensitivity of the P7700 remains at ISO 6400, although the minimum setting has been slightly improved to ISO 80 rather than ISO 100. The decision not to make dramatic changes to the resolution and sensitivity in compact cameras is a sensible one. Smaller, incremental changes are far less likely to affect image quality, which is easy to compromise on cameras with smaller imaging sensors.

Other new features include an 8fps shooting rate, although the processing power could still do with an increase. It takes around 4secs from shooting a raw+JPEG image to being able to take another. That said, the P7700 is still a big improvement over the original P7000, which we found to be extremely sluggish.

Wireless flash control is now possible using the P7700's built-in,

AT A GLANCE

- 1/1.7in, 12.2-million-pixel CMOS sensor
- 6-42.8mm (28-200mm equivalent) Nikkor lens
- f/2-4 maximum aperture
- ISO 80-3200 (extended to 6400)
- 8fps shooting rate
- 118.5 x 72.5 x 50.4mm
- 392g incl battery and card
- Street price around £449

'Despite removing the optical viewfinder, the Nikon Coolpix P7700 is still about as large as compact cameras come'

pop-up flash as a commander, and the camera is now compatible with Nikon's GP-1 GPS unit, which should only add to its popularity as a travel camera.

One feature that is missing, though, is built-in Wi-Fi capability. However, the P7700 is compatible with Eye-Fi cards, and the use of one will make it possible to send images from the camera to a computer or smart device.

A big change that is bound to divide opinion is the removal of the optical viewfinder. Although occasionally useful, the viewfinder on the previous models was so small that I really don't see it as much of a loss. It is surprising, though, that its removal has not really had much of an impact on the camera's size and weight, as the Coolpix P7700 is the largest advanced compact camera currently available on the market.

9/10

BUILD AND HANDLING

Despite removing the optical viewfinder, the Nikon Coolpix P7700 is still about as large as compact cameras come. In our fast-aperture compacts group test in AP 24 November, we found the P7700 to be the largest and heaviest camera in its class. In itself, this is not necessarily a bad thing. Its 392g weight is hardly going to cause anybody a sore back, but the camera isn't so easy to fit into a pocket unless it's on a big winter jacket.

The camera construction itself can't be faulted. The body is strong and sturdy, with a good array of buttons and dials. Of these, the most useful are the two function buttons, including one that is on the front of the camera, and the exposure compensation dial, which makes it easy to adjust the exposure.

An unusual dial is the one that controls the image settings. A turn of this dial accesses the bracketing, image style, sensitivity, image quality, white balance and custom shooting settings. Having been more used to using direct buttons to access features such as these, the dial does take some getting used to. However, once mastered, it actually proves to be a neat solution that allows quick access to features that tend to be less accessible.

For those photographers who are more used to handling enthusiast or professional DSLRs, the front and rear control dials also make for excellent handling features. Just as on a DSLR, these allow the aperture or shutter speed settings to be changed with a swift turn of the dial. Alternatively, there

Facts & figures

RRP	£499.99
Sensor	1/1.7in CMOS sensor with 12.2 million effective pixels
Output size	4000 x 3000 pixels
Lens	Nikkor 6-42.8mm (equivalent to 28-200mm in 35mm format)
File format	Raw (NRW+) + JPEG simultaneously, JPEG
Compression	3-stage JPEG
Shutter type	Mechanical and charge-coupled electronic shutter
Shutter speeds	60-1/4000sec
Max flash sync	1/4000sec
Aperture	f/2-4 in 1/3EV steps
ISO	80-3200 (6400 expanded)
Exposure modes	Program, aperture priority, shutter priority, manual, auto plus 20 scene modes
Metering system	224-segment matrix, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 8 presets, plus 3 custom
White balance bracket	Yes
Drive mode	Up to 8fps in continuous high full-resolution, BSS selector, multi-shot 16 and 120fps in high-speed mode
LCD	3in, TFT LCD monitor with 921,600 dots
Viewfinder type	N/a
Focusing modes	Manual, single-shot, tracking, face detection
AF array	Multi-point AF, centre spot, selectable point
AF assist	Yes, built-in lamp
DoF preview	Yes (half-press shutter release)
Hotshoe	Yes
Built-in flash	Yes
Remote release	Optional cable release
Video	Full 1080p HD at 30fps: 1280 x 720 pixels (30fps), VGA: 640 x 480 pixels (120fps, 30fps)
Memory card	SD, SDHC and SDXC
Power	Rechargeable EN-EL14 Li-Ion battery
Connectivity	USB 2.0 Hi-Speed
Weight	392g (inc battery and card)
Dimensions	118.5 x 72.5 x 50.4mm

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0871 200 964. Website: www.nikon.co.uk

is a range of different ways in which the various function buttons and dials can be customised to make the P7700 operate in a way that is more familiar, or at least preferable, to the photographer.

8/10

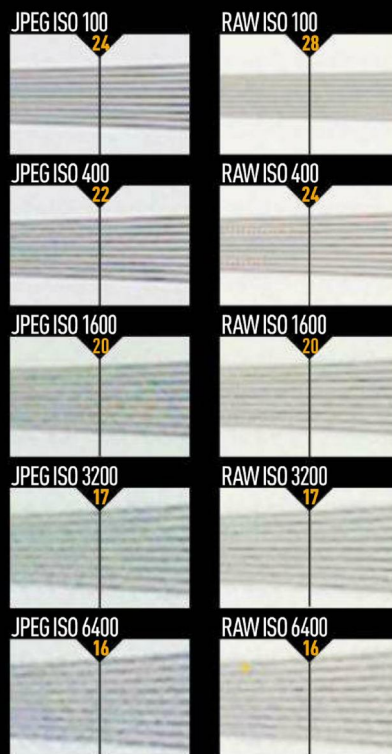
AUTOFOCUS

The contrast-detection autofocus on the Nikon Coolpix P7700 isn't especially snappy. It is smooth as it quickly finds focus, but it lacks the pace of some of the faster compact cameras and compact systems



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Nikon Coolpix P7700 kit lens set to around 105mm focal length. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



cameras that we have seen recently. For travel and documentary photography, the AF speed should be of no concern and, importantly, the P7700 retains most of its speed even when the 200mm equivalent focal length is used.

There are a number of different focusing options found in the P7700's menu, including the useful centre (wide) AF area mode, and subject tracking. As one would expect, face-detection AF and manual focusing are also available.

8/10

METERING

Overall, I found that the evaluative metering of the Nikon Coolpix P7700 works very well. I hardly had to adjust the exposure compensation in any of the images that I took, and where I did it was for a high-contrast scene in which I wanted more shadow detail.

8/10

DYNAMIC RANGE

As we have seen recently with other advanced compact cameras, the dynamic range has increased slightly with improvements such as backlit CMOS sensors. There is still some restriction compared to cameras with larger sensors, but on the whole, with careful metering in tricky situations, I found the Nikon Coolpix P7700 to have an acceptable dynamic range. Highlights were more prone to burning out, but it is surprising how much detail can be recovered in raw files, in what appear to be very dense shadow areas.

8/10

NOISE, RESOLUTION AND SENSITIVITY

At low sensitivity settings, the Nikon Coolpix P7700 performs well, even slightly above the expectations for a 12.2-million-pixel compact camera. At ISO 80 and 100, the P7700 can almost reach 28 on our resolution chart test. At around 24 some slight smudging occurs, which looks to be the result of moiré patterning, although there is still a degree of definition in at least some of the lines higher up the chart.

Noise is reasonably well controlled at lower sensitivities, but from around ISO 1600 the performance is quite average. There is significant smudging in JPEG files shot at ISO 6400, and through the smudging bruised patches of colour noise are visible. Hints of the colour noise can also be seen at ISO 1600. Below this point, JPEG files show little in the way of colour noise, and luminance noise, although visible if pixel peeping, shouldn't be a concern.

Raw files captured at low-sensitivity settings look extremely good. A great deal of detail can be revealed with just slight sharpening applied to images, and noise reduction can obviously be really refined.

At low sensitivities the performance of the P7700 matches, if not exceeds, the competition. However, as the ISO setting increases, the camera is not quite able to keep up. Shooting in raw helps, but it is worth considering this if you shoot a lot above ISO 800 and shoot only JPEG images.

The performance of the lens is excellent. Chromatic aberration is kept to a minimum, and edge sharpness is impressive, even at wideangle settings. There is some curvilinear distortion present at either end of the zoom, but again, this isn't too dramatic and shouldn't be of concern.

27/30

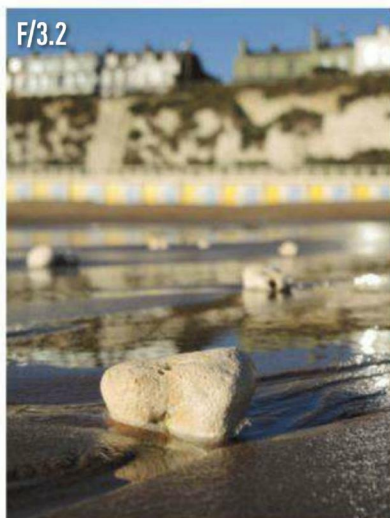
ISO 400

**WHITE BALANCE AND COLOUR**

The colours produced by the Nikon Coolpix P7700 are very good, and I would think that most users will be happy to leave the camera set to its standard setting. While there are only a few image styles, I think most photographers will want to stick to one of the standard, neutral, vivid or monochrome styles that are on the camera. Each of the modes can be fine-tuned to taste, and there are two spaces for custom settings based on your own adjustments.

A selection of creative modes is also available, including creative monochrome, cross process, high key, low key, along with other colour modes. Some of these modes

Colours from the Nikon Coolpix P7700 are good, with blue skies nicely rendered



At wide apertures, a reasonably shallow depth of field can be created with the Nikon Coolpix P7700

can also be modified, notably creative monochrome, which allows the level of grain and contrast to be adjusted. There is even a pseudo solarised effect that can be used in this setting.

I found no real issues with the various white-balance settings, including the AWB mode. Interestingly, there are actually two AWB settings: one that retains the warmth of tungsten lighting; and another that removes it. Usefully, both of these modes are accessed directly from the white-balance settings, without having to go into a submenu to select which of these AWB modes is used by default.

8/10

LCD AND VIDEO

One of the biggest changes in the Nikon Coolpix P7700 is the switch from a tilting LCD screen in the P7100 to a fully articulated screen in the P7700. This should please Nikon users, given that Canon has removed the articulated screen from its new PowerShot G15.

The 3in, 921,000-dot screen of the P7700 is bright, but with a high contrast and dense blacks. It has also a high viewing angle, although as the screen is articulated this isn't such a major feature. The articulation also helps the screen to be positioned out of the way of any reflections, which should aid shooting in bright sunlight.

Video is of a reasonably high standard, with full HD 1080p capture possible, and stereo microphone sockets are built in.

8/10

Verdict

WHETHER you like the size of the Nikon Coolpix P7700 will depend on what you want from a camera. It may be larger and heavier than the competition, but this is balanced with an excellent range of controls that most enthusiast photographers will really appreciate. In bright light the image quality is also impressive, particularly the resolution at ISO 80-200. However, the image quality at higher sensitivities isn't as good as some of the competition, which hinders its performance in low light.

Optional GPS functionality and wireless flash control are great selling points for the P7700, particularly for existing Nikon DSLR users, but perhaps the biggest advantage over the competition is the 28-200mm (equivalent) lens, which is by far the longest in this class.

Amateur Photographer
Tested as a
Advanced compact
Rated Very good
84%

FEATURES	1	2	3	4	5	6	7	8	9	10
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

Professor
Newman
explains...

Exposure and dynamic range

In the second part of his series on understanding exposure, **Professor Bob Newman** explains how it relates to a camera's dynamic range

IN PART 1, (AP 10 November), I explored the nature of photographic 'exposure'. To recap, exposure refers to the amount of light incident on the sensor: the sensor illumination x the exposure time. The amount of light determines the number of photons making up the image, which sets the amount of visible noise, according to the square root of the number of photons compared across like-sized patches, be they input pixels, output pixels or just a size dictated by the limit of human acuity. Here I will consider exposure in the context of dynamic range.

The term 'dynamic range' has been borrowed from electronic engineering and, as digital cameras are electronic, this is not surprising. However, its meaning has become more diffuse as photographers try



Figure 1: Sixteen different shades become blurred together when subjected to noise

to equate this abstract engineering term with what they see in their photos.

Strictly, dynamic range is the ratio between the largest recordable (or transmittable) signal and the smallest. The largest is usually determined by the signal capacity of the storage medium or transmission channel. What determines the smallest is somewhat more complicated, but that will be addressed later.

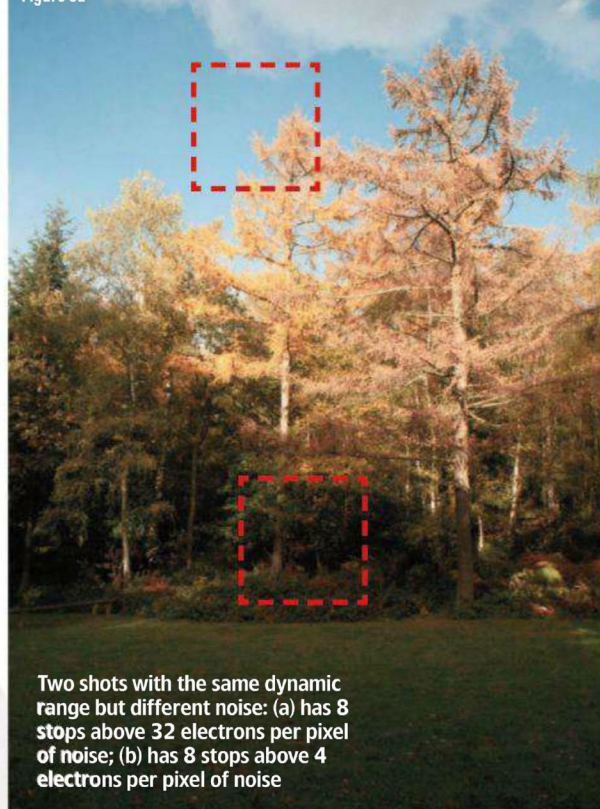
Since it is a ratio, dynamic range is simply a number – there are no units involved.

Rather than expressing it as a denary quantity, it is more convenient to use a logarithmic representation. In electrical engineering, this would be as a logarithm to base ten, the conventional term being the 'decibel', which is 20x the logarithm to base ten of the ratio. For photographic purposes a more convenient radix is two, since we are used to dealing with it in the form of exposure values (EV) or 'stops'. For the rest of this discussion, we'll use 'stops'. Fig 2 gives the equivalence between

Figure 2

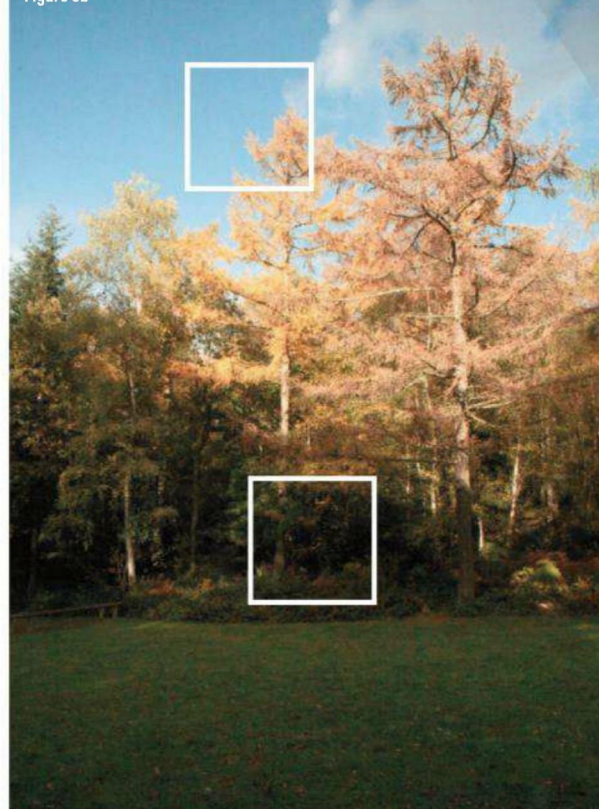
Ratio	1	2	4	8	16	32	64	128	256	512	1024	2048	4096	8192	16384
Stops/EV	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Decibels	0	6.02	12.04	18.06	24.08	30.10	36.12	42.14	48.16	54.18	60.20	66.22	72.24	78.26	84.28

Figure 3a



Two shots with the same dynamic range but different noise: (a) has 8 stops above 32 electrons per pixel of noise; (b) has 8 stops above 4 electrons per pixel of noise

Figure 3b





These crops from the images on page 62 reveal that 3b is noisier, even though it has the same dynamic range as 3a



the raw ratios, stops and decibels.

Returning to what determines the minimum possible signal, this is the point where electronic engineering and imaging begin to diverge. For the electronic engineer, the minimum signal is determined by the irreducible level of noise, or random variation, in the channel – if the signal is lower than this, it cannot be easily retrieved. So, the conventional definition of dynamic range is the magnitude of the maximum possible signal divided by the magnitude of the 'noise floor'. This definition is commonly used when measuring cameras, and in this case the noise floor is defined by the read noise. However, photographically, having image detail at the same level as the noise is unacceptable, so the dynamic range measured in this way does not give a good indication of the tonal range available.

TONAL RANGE

A photographer is interested in what range of tones can be rendered in an image – the tonal range as opposed to the dynamic range. Simply, this would be an estimate of the number of tones available, from the brightest to the darkest, that the camera can capture. This is determined by the noise level. Fig 1 shows a range of 16 tones from white to black at the top. They are clearly distinguishable. Below are the same range of tones with noise added – they are no longer discernible as separate tones. Thus, to determine the tonal range of an image, it is necessary to take into account the amount of noise in the image.

As was discussed in part 1, the amount of noise is dependent on the exposure, since that determines the number of photons collected, which in turn determines the signal-to-noise ratio due to shot noise, which is the square root of the number

of photons per observed sample. So, as the exposure is greater, the signal-to-noise ratio is higher (meaning less noise), and a greater number of tones may be differentiated. The outcome of this is that the dynamic range does not by itself determine the available tonal range.

SAME DYNAMIC RANGE, DIFFERENT TONAL RANGE

To see why, examine the two images in Fig 3. Both have 8 stops of dynamic range – the largest signal is 256x the smallest. However, the level of the smallest signal is different. In Fig 3a, the camera – a Canon EOS 5D – has been set to ISO 100, at which setting the residual read noise is 32 electrons per pixel. Thus, the level set for the upper end of the dynamic range is 32x256, or 8,192 photoelectrons per pixel.

In fig 3b, the camera has been set to ISO 32,000, where the read noise is 4 electrons per pixel. The upper end here is 8x lower, or 1,024 electrons per pixel (note that to achieve the same dynamic range, the nominal ISO exposures have not been used; there are 3 stops between the exposures, not the 5 the ISO settings would indicate – using the camera in manual mode allows the exposure to be chosen at variance with the meter).

Looking at the images overall, the same features are visible in both the bright parts and the shadows, because the dynamic range is the same. Thus, in both, the shadows become featureless blackness at the same level of darkness. However, looking at the crops from the two (above), it can be seen that the lower-exposure image (Fig 3b) is decidedly noisier at all brightness levels – there is even appreciable noise in the sky. This is to be expected, because lower exposure causes more noise,

regardless of the dynamic range.

It shouldn't, however, be thought that this means the high read noise of this camera is a good thing; it is the high exposure that has caused the lowering in noise and that could have been used even had the read noise been lower. The effect of lowering the read noise would be an increase in dynamic range, and in this case visibility of features in the shadows, rather than the 'plugged' appearance in these pictures.

The other lesson to be drawn is that it is the actual exposure that determines the top end of the dynamic range (and tonal range) rather than the ISO nominal exposure or the sensor's saturation exposure. In this case, the camera had capacity for at least 2 stops more exposure, and using those would have increased the available dynamic range, and the tonal range.

So, if noise and dynamic range are your criteria for image quality, the aim of exposure management must be to maximise exposure; that is, for a given light, use the longest shutter speed and largest aperture, and the result will be the best dynamic and tonal range achievable in those conditions with the camera.

Of course, there are limits to both shutter speed and aperture. The former is usually limited by the amount of motion blur that can be tolerated, caused by camera shake or subject movement. Aperture will be limited by depth of field requirements or a desire to use the lens near its peak performance. Either way, it is often the desire to take the picture you want that limits the image quality; less often it is the limitations of the camera or the absolute dynamic range it can achieve. **AP**

Next month **Professor Newman** looks at the relationship between **exposure and workflow**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

What Camera?

Expert reviews from the makers of What Digital Camera

THE NEW IPAD APP FROM THE MAKERS OF WHAT DIGITAL CAMERA



Introducing the most comprehensive digital source available for reviews of compacts, DSLRs and Compact System Cameras.


With 360° views and beautiful images, test shots and over 100 of the latest cameras tested and reviewed all in one handy iPad app...

So, what are you waiting for?

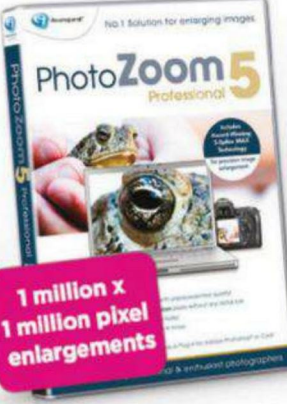
WATCH THE VIDEO



DOWNLOAD IT FROM THE APP STORE TODAY

 **Save over 50%**
on **PhotoZoom Pro 5!**
Only £69.99 (Normal SRP £144.99)

Resize Your Images With Unprecedented Quality!

 **1 million x 1 million pixel enlargements**

Without PhotoZoom

With PhotoZoom

- No.1 Solution for image enlargement - absolutely no detail loss
- Surpasses the competition - even Adobe® Photoshop®
- Standalone application or plug-in for Adobe® Photoshop®
- Eliminate JPEG Compression, Artefacts & Noise
- Ideal for professional and amateur photographers alike

Buy now at: www.avanquest.co.uk/apmagazine



SELECT

Leica Select is our range of Company Store ex-display and ex-demonstration products which have been thoroughly checked by trained Leica technicians and carry full manufacturer's warranty at advantageous prices

Featured products of the week Compact cameras



Leica D-Lux 5

	New SRP	Ex-Display
D-Lux 5	£644.00	
Handgrip	£63.00	
Total set	£707.00	£500

Leica V-Lux 30

	New SRP	Ex-Display
V-Lux 30	£550.00	
Leather case	£92.00	
Total set	£642.00	£399



www.leica-select.co.uk | 0207 629 1351

Leica Select | 27 Bruton Place | Mafair | London | W1J 6NQ

 Ask the experts at
londoncameraexchange

Lincoln
Canon Pro
Demo Day

Sat 15th Dec 10am-4pm

See the new EOS 6D, EOS-M, EOS 1D-X, EOS 650D,
all the latest EF lenses & large format printing

Expert advice, hands-on demo's, special offers, prizes & friendly
service at the East of England's premier Canon Pro Dealer

Amazing part-exchange opportunities – bring your old kit to upgrade!

6 Silver St, Lincoln
Telephone: **01522 514131** e-mail: lincoln@lcegroup.co.uk

new EOS 6D
In-store on the day!

UP TO £160 CASHBACK ON SELECTED CANON CAMERAS, LENSES & FLASH!
Valid until 24/01/13
Claimable from Canon UK
– ask for details

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail dave_stone@ipcmedia.com

Index to advertisers

Avanquest Software	65	Intro 2020 Ltd	26	Premier Ink & Photographic	72-75
Bernard Hunter	93	Jessops	20	Richard Caplan	92
Camerworld	84-85	Kenro Ltd	55	Robert White Photographic Ltd	94
Campkins Camera Centre Ltd	90	Leica Select	65	Speed Graphic Mail Order Ltd	55
Camtech	67	London Camera Exchange	65, 80, 88	SRS Ltd	66
Canon UK Ltd	4, 13, Cover: iv	Mifsud Photographic	76-79	Stephens Premier	93
Cash4cameras	93	Morris Photographic Centre	94	T4 Cameras	91
Clifton Cameras	10	Nikon UK Ltd	Cover: ii	The Classic Camera	89
Clock Tower Cameras Ltd	92	Panasonic UK Ltd	29	Wex Photographic	35, 68-71
Dale Photographic Ltd	90	Park Cameras Ltd	81-83, Cover: iii	WhiteWall	9
Digital Depot	41			Wilkinson Cameras	92
Ffordes Photographic Ltd	86-87			York Cameras (London) Ltd	90

Classified..... 95-97



SRS Microsystems

www.srsmicrosystems.co.uk

Mail Order Hot Line 01923 226602

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

WANT TO UPGRADE?
We buy digital SLR lenses & cameras!
Call us for a price today

We now have all our second hand equipment on our website



PENTAX

K-5 II
K-5 II s

IN STOCK



Canon

DSLR Cameras and Lenses in stock, please call for prices and availability.



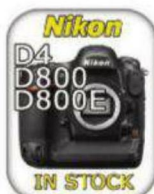
24 AF-1 Flash £49
36 AF-1 Flash £69
44 AF-1 Flash £109
50 AF-1 Flash £129
58 AF-2 Flash £239

OLYMPUS

9-18mm F4.5-6.3 Lens £479
NEW 12mm F2 Black Limited Lens £949
12mm F2 Lens £549
NEW 15mm F8 Body Cap Lens £69
12-50mm F3.5-6.3 Lens £329
14-150mm F4.5-6.3 Lens £449
14-42mm F3.5-5.6 Lens £129
17mm F2.8 Lens £199
40-150mm F4.5-6.3 MSC Lens £219
45mm F1.8 Lens £219
NEW 60mm F2.8 Macro Lens £449
75-300mm F4.8-6.7 MSC Lens £589

SIGMA

8-16/4.5-5.6 DC HSM £549
10-20/4.5-6.3 EX DC HSM £399
10-20/3.5 EX DC HSM £459
105/2.8 EX Macro DG HSM OS £549
120-400/4.5-5.6 APO OS £699
12-24/4.5-5.6 II DG HSM £679
120-300/2.8 EX DG OS HSM £2049
150-500/5.6-6.3 APO DG OS £799
17-70/2.8 EX DC OS HSM £559
18-50/2.8-4.5 DC OS HSM £349
18-125/3.5-5.6 DC OS £179
18-250/3.5-6.3 DC HSM OS £259
18-50/2.8 EX DG Macro £399
24-70/2.8 IF EX DG HSM £599
30/1.4 EX DC £379
4.5/2.8 EX HSM Circular Fisheye £597
50-150/2.8 EX DC Mk2 £565
50-500/4.5-6.3 DG HSM OS £1249
50/1.4 EX DG HSM £379
50/2.8 Macro DG £269
50-200/4.5-6.3 DC OS HSM £235
70-200/2.8 EX APO DG £599
70-200/2.8 EX DG OS HSM £899
70-300/4.5-6.3 APO DG Macro £179
70-300/4.5-6.3 Macro Super DG £129
70-300/4.5-6.3 DG OS £299
70/2.8 EX Macro DG £369
85 1.4 EX DG HSM £699
EF 610 DG ST Flash £159
EF 610 DG SUPER Flash £229



Nikon
10-24/3.5-4.5 AF-S DX £659
105/2.8G AF-S VR Macro £639
12-24/4 AF-D DX £1319
14-24/2.8 £859
16-35/4G VR AF-S £469
16-85/3.5-5.6 VR AF-S DX £1099
17-55/2.8 IF ED AF-S DX £1399
18-105/3.5-5.6G AF-S VR £1999
18-200/3.5-5.6 VR AF-S DX £599
NEW 18-300/3.5-5.6 VR AF-S DX £799
18-55/3.5-5.6G AF-S VR £1119
24-120/4G AF-S VR IF £1549
24-70/2.8G AF-S ED £1229
NEW 24-85/3.5-4.5G AF-S VR £429
24-120/4G AF-S VR IF £859
28-300/3.5-5.6G ED VR AF-S £729
35/1.4G AF-S £1399
35/1.8G AF-S £185
40/2.8G Micro AF-S DX £180
50/1.4G AF-S £309
50/1.8 D £114
50/1.8G AF-S £175
35-200/4.5-6.3G AF-S DX VR £169
35-300/4.5-6.3G ED VR AF-S DX £325
60/2.8 AF-S Micro £399
70-200/2.8G ED VR AF-S £1699
70-300/4.5-6.3G AF-S VR £419
85/1.4G AF-S £1229
85/1.8G AF-S £379
85/3.5G ED VR AF-S DX Micro £429
SB 700 Flash £235
SB 910 Flash £339



Nikon
35-200/4.5-6.3G AF-S DX VR £169
35-300/4.5-6.3G ED VR AF-S DX £325
60/2.8 AF-S Micro £399
70-200/2.8G ED VR AF-S £1699
70-300/4.5-6.3G AF-S VR £419
85/1.4G AF-S £1229
85/1.8G AF-S £379
85/3.5G ED VR AF-S DX Micro £429
SB 700 Flash £235
SB 910 Flash £339





Digital Photography

CANON EOS 70 BODY WITH CANON 18-135 USM IS MINT BOXED AS NEW £995.00
CANON EOS 70 BODY COMP ONLY 5 MONTHS OLD MINT BOXED £845.00
CANON EOS 70 BODY WITH ACCESSORIES EXC++ BOXED £895.00
CANON EOS 10 MK II COMPLETE WITH ALL ACCESS MINT BOXED £1,295.00
CANON 10S BODY COMPLETE WITH 3 BATTERIES EXC++ BOXED £495.00
CANON EOS 10 MK II COMPLETE WITH 3 BATTERIES EXC++ BOXED £1,195.00
CANON 10S BODY COMPLETE WITH 2 BATTERIES EXC++ BOXED £399.00
CANON EOS 50 BODY COMP WITH ALL ACCESSORIES MINT BOXED £599.00
CANON 4000 + GRIP WITH NI-CAD BATT + CHGR EXC++ BOXED £1,750.00
CANON POWERSHOT G10 COMPLETE WITH ALL ACCESS MINT BOXED £225.00
CANON POWERSHOT SX 40 HS 12.1 Mp 35X ZOOM COMP MINT BOXED £199.00
CANON 270 EX SPEEDLITE MINT BOXED £79.00
CANON 380 EX SPEEDLITE MINT BOXED £75.00
CANON 420 EX SPEEDLITE MINT-CASED £99.00
CANON 430 EX SPEEDLITE MINT BOXED £139.00
CANON 430 EX MK II SPEEDLITE MINT BOXED £179.00
CANON BG-E1 BATT GRIP FOR EOS 3000 MINT BOXED £59.00
CANON BG-E1 BATT GRIP FOR EOS 3500/4000 MINT BOXED £45.00
CANON BG-E7 BATT GRIP FOR EOS 70 MINT BOXED £99.00
FUJI X - PRO 1 BLACK WITH 18mm & 35mm FUJI LENSES MINT BOXED AS NEW £1,495.00
FUJI EF - X20 FLASHGUN FOR X - PRO 1 MINT BOXED AS NEW £199.00
FUJI LC - X PRO 1 PREMIUM LEATHER CASE FOR X-PRO 1 MINT BOXED £120.00
CANON MOUNT ADAPTOR FOR LEICA AND M LENSES MINT £145.00
NIKON D3 X BODY WITH ALL ACCESS ONLY 9036 ACTUAL MINT BOXED £2,295.00
NIKON D3 X BODY WITH BATTERY AND CHARGER EXC++ BOXED £599.00
NIKON D300S BODY COMPLETE WITH 1416 ACTUATIONS MINT BOXED AS NEW £1,795.00
NIKON D300S BODY COMPLETE ONLY 11806 ACTUATIONS MINT BOXED £899.00
NIKON D300S BODY COMPLETE WITH ALL ACCESSORIES EXC++ BOXED £965.00
NIKON D200 BODY COMPLETE WITH ALL ACCESS MINT BOXED £375.00
NIKON D5000 BODY COMPLETE ONLY 1427 ACTUATIONS MINT BOXED £225.00
NIKON D100 BODY + NIKON MB-D100 GRIP + ACCESS MINT £1,750.00
NIKON D80 BODY COMPLETE WITH NIKON 18-135 VR LENS MINT BOXED £375.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS MINT BOXED £245.00
NIKON D70S BODY COMPLETE WITH ALL ACCESSORIES MINT BOXED £199.00
NIKON MB-D11 GRIP FOR NIKON D7000 MINT BOXED £175.00
NIKON MB-D11 GRIP FOR 3000/300S/700 MINT BOXED £175.00
NIKON SB-600 SPEEDLIGHT WITH MANUAL MINT BOXED £125.00
SIGMA EF-530 DG II ELECTRONIC FLASH FOR NIKON FIT MINT BOXED £75.00
METZ 45 CL4 DIGITAL WITH NIKON SA ADAPTOR MINT BOXED £295.00
NIKON MC 36 REMOTE CONTROL NEW £95.00
SIGMA 10-20mm 14/5.6 DC EX HSM FOR OLYMPUS 4/3rds MINT+HOOD £299.00
OLYMPUS PEN E - P1 WITH 14-42mm MK II OLYMPUS LENS MINT BOXED £195.00
OLYMPUS HD-5 BATTERY GRIP FOR E200 BODY MINT £45.00
OLYMPUS 14 - 42mm 13.5/5.6 ZUIKO DIGITAL 4/3rds LENS MINT+HOOD £99.00
OLYMPUS 14 - 42mm 13.5/5.6 MK II "R" MSC MICRO 4/3rds MINT+HOOD £165.00
PENTAX 18 - 55mm 13.5/5.6 AL WEATHER RESISTANT MINT BOXED £99.00
PANASONIC G1 COMPLETE WITH 14-45mm KIT MINT BOXED £1,795.00
PANASONIC GF1 BODY COMP WITH ALL ACCESSORIES MINT BOXED £195.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS MINT BOXED £145.00
PANASONIC GX1 BODY COMPLETE WITH ALL ACCESSORIES MINT BOXED £265.00
PANASONIC DMV-LP2 EXTERNAL ELECTRONIC GRIP MINT BOXED £175.00
PANASONIC 14mm 2.5 LUMIX G LENS MICRO 4/3rds MINT BOXED £189.00
PANASONIC 20mm 1.7 LUMIX G LENS MICRO 4/3rds MINT BOXED £195.00
PANASONIC 14 - 42mm 13.5/5.6 LUMIX MICRO4/3rds MINT CASED £85.00
PANASONIC 14 - 45mm 13.5/5.6 LUMIX G OIS MICRO 4/3rds MINT BOXED £195.00
SONY ALPHA 28 - 75mm 12.8 SAM LENS MINT BOXED £475.00
SIGMA 18 - 200mm 13.5/5.6 DC SLD GLASS FOR SONY MINT BOXED £125.00
SIGMA PH. FL. F5.6B 135MM FOCUS MINT BOXED £145.00
SIGMA 2X APO DC T/CONVERTER FOR SONY ALPHA MINT BOXED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY MINT- £365.00
CANON EOS 1NRS MINT-BOXED £265.00
CANON EOS 1 BODY MINT- £149.00
CANON EOS 5 BODY EXC++ BOXED £59.00
CANON 24 - 70mm 12.8 USM "L" WITH HOOD & CASE + FILT MINT CASED £1,075.00
CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER MINT BOXED £1,675.00
CANON 70 - 200mm 12.8 USM "L" IMAGE STABILIZER EXC++ BOXED £1,695.00
CANON 300mm 14.5 USM IMAGE STAB DO LENS MINT BOXED £675.00
CANON 80 - 200mm 12.8 USM "L" CASE AND HOOD (Rare) MINT CASED £495.00
CANON TS-24mm 13.5 TILT AND SHIFT + CASE "L" MINT CASED £799.00
CANON 300mm 14 USM "L" IMAGE STABILIZER MINT BOXED £925.00
CANON 300mm 14 USM "L" IMAGE STABILIZER MINT £999.00
CANON 20mm 12.8 USM MINT £319.00
CANON 60mm 12.8 EFS USM MACRO MINT £295.00
CANON 100mm 12.8 MACRO + FILTER MINT BOXED £299.00
CANON 100mm 12.8 MACRO USM MINT BOXED £325.00
CANON 10 - 22mm EFS 13.5/4.5 USM MINT BOXED AS NEW £475.00
CANON 15 - 85mm 13.5/5.6 USM IMAGE STABILIZER + HOOD MINT BOXED AS NEW £465.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER MINT £215.00
CANON 18 - 135mm 13.5/5.6 EFS IMAGE STABILIZER MINT+HOOD £245.00
CANON 20 - 35mm 13.5/4.5 USM COMPLETE WITH HOOD MINT BOXED £189.00
CANON 24 - 85mm 13.5/4.5 USM ZOOM + HOOD MINT £165.00
CANON 28 - 90mm 14/5.6 USM MK II MINT £59.00
CANON 28 - 105mm 13.5/4.5 USM MINT BOXED £145.00
CANON 28 - 135mm 13.5/5.6 USM IMAGE STABILIZER MINT £275.00
CANON 35 - 80mm 14/5.6 EF MINT £399.00
CANON 35 - 105mm 13.5/4.5 EF ZOOM MINT + HOOD + FILTER £69.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER MINT BOXED £299.00
CANON 70 - 300mm 14/5.6 USM MINT £199.00
CANON 75 - 300mm 14/5.6 USM MK II WITH HOOD MINT £119.00
CANON 75 - 300mm 14/5.6 MK II MINT BOXED £115.00
CANON 75 - 300mm 14/5.6 USM MK III (LATEST) MINT BOXED AS NEW £165.00
CANON 75 - 300mm 14/5.6 USM MK III (LATEST) MINT £149.00
CANON 80 - 200mm 14/5.6 EF MK II MINT BOXED £59.00
CANON 80 - 200mm 14/5.6 EF USM MINT £75.00
CANON EF 1.4x EXTENDER MINT-CASED £199.00
CANON EF 2x EXTENDER MINT £199.00
CANON EF 2x EXTENDER MK II MINT £265.00
KENCO TELEPLUS PRO 300 D4 14x TELECONVERTER MINT BOXED £125.00
CANON 540 EZ FLASH + INST MINT BOXED £89.00
CANON 540 EZ FLASH + INST MINT-CASED £75.00
CANON 420 EZ FLASH MINT CASED £49.00
CANON ANGLE FINDER B MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECEIVER MINT £125.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc MINT £99.00
SIGMA 20mm 11.8 DG ASPHERIC RF (LATEST) MINT BOXED £325.00
SIGMA 20mm 11.8 DG ASPHERIC RF (LATEST) MINT BOXED £199.00
SIGMA 24mm 11.8 DG OLS LENS MINT + HOOD £299.00
SIGMA 105mm 12.8 DG EX MACRO (REALLY SHARP) MINT £275.00
SIGMA 180mm 13.5 EX IF HSM MACRO EXC++CASED £375.00

SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD MINT BOXED £299.00
SIGMA 70 - 200mm 12.8 EX HSM APO MINT CASED £299.00
SIGMA 70 - 200mm 12.8 EX DG HSM MACRO II MINT CASED £525.00
TAMRON 17 - 50mm 12.8 XR Di-II VC LENS MOTOR (LATEST) MINT BOXED £245.00
TAMRON 28 - 300 13.5/6.3 AT-X DI (LATEST MODEL) MINT BOXED £199.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST) MINT £345.00
CANON F1 N AE BODY WITH MANUAL VIRTUALLY UNUSED MINT BOXED £395.00
CANON F1 N AE BODY WITH MANUAL MINT £345.00
CANON F1 N AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW £265.00
CANON 17mm 14 FD MINT BOXED £275.00
CANON 20mm 12 FD MINT £175.00
CANON 35mm 12 FD MINT BOXED £155.00
CANON 50mm 11.2 "L" FD + HOOD MINT BOXED £345.00
CANON 85mm 11.2 "L" FD + B7 72 HOOD MINT CASED £575.00
CANON 135mm 12 FD BUILT IN HOOD MINT BOXED £245.00
CANON 200mm 12.8 FD BUILT IN HOOD EXC++BOXED £125.00
CANON AUTO BELLOWS MINT £99.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 MILLENNIUM KIT COMPRISING OF CONTAX G2 28mm, 45mm, 90mm LENSES ALL WITH TITANIUM HOODS, HOYA FILTERS, TL200 FLASH HARD CASE etc. MINT- £1,199.00
CONTAX G1 BODY MINT- £175.00
CONTAX T2 TITANIUM CHAMPAGNE MINT-BOXED £199.00
CONTAX 28mm 12.8 BIOGON WITH CONTAX HOOD + FILTER MINT BOXED £299.00
CONTAX 90mm 12.8 SONNAR "G" MINT-BOXED £199.00
CONTAX TL 140 FLASH FOR G1/G2 MINT CASED £65.00
CONTAX TL 200 FLASH FOR G1/G2 MINT CASED £99.00
CONTAX TITANIUM FILTERS, HOODS AND CAPS FOR G PHONE IN STOCK PHONE CONTAX TIT TITANIUM COMPACT + LEATHER CASE MINT BOXED £299.00
CONTAX ARIA BODY (SUPERB STRAP INSTRUCTIONS) MINT BOXED £299.00
CONTAX ARIA BODY (STRAP INSTRUCTIONS) EXC++BOXED £199.00
CONTAX FIT YASHICA 28mm 12.8 SUPERB CONDITION MINT £95.00
CONTAX 35mm 12.8 DISTAGON + HOOD MM MINT £225.00
CONTAX 45mm 12.8 TESSAR "P" PANCAKE LENS + HOOD MINT £225.00
CONTAX 50mm 11.7 PLANAR AE MINT £139.00
CONTAX 85mm 11.4 PLANAR MM MINT £465.00
CONTAX 130mm 14 TELE TESSAR MM MINT £345.00
CONTAX TL 200 FLASH FOR G1/G2 MINT £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M DIGITAL BLACK ONLY 1057 ACTUATIONS MINT BOXED £3,495.00
LEICA M CHROME BODY (VERY LITTLE USE) MINT-BOXED £1,395.00
LEICA M TTL CHROME (VERY LITTLE USE) MINT BOXED £1,295.00
LEICA M TTL BLACK (EXCELLENT COND 1 TINY MARK) EXC++BOXED £1,075.00
LEICA M30 BODY SER NO 12699X CIRCA 1970 MINT £575.00
LEICA M30 SINGLE WIND SER NO 9922XX CIRCA 1980 EXC++CASED £475.00
LEICA M30 SINGLE WIND SER NO 9911XX CIRCA 1980 EXC++CASED £399.00
LEICA IIC WITH 50mm 12.8 COLL. ELMAR (REALLY NICE) EXC++ BOXED £899.00
LEICA II BODY SER NO 1816X CIRCA 1945 NEEDS SERVICE EXC++ BOXED £1,179.00
LEICA 28mm 12.8 ELMARIT M BLACK (1109) MINT BOXED £975.00
LEICA 35mm 12.8 SUMMICRON ASPHERIC BLACK MINT BOXED £1,599.00
LEICA 35mm 12.8 SUMMICRON ASPHERIC CHROME MINT BOXED £1,699.00
LEICA 35mm 12.8 SUMMARON WITH SPECS M & HOOD MINT £575.00
LEICA 90mm 12.8 ELMARIT M BLACK LATEST B/N HOOD MINT BOXED £999.00
LEICA 135mm 14.5 Hektor + HOOD M HOOD MINT EXC++ BOXED £99.00
LEICA 135mm 14.5 Hektor IN KEPPER EXC++ BOXED £199.00
LEICA 50mm 12.8 COLLAPSEBLE ELMAR SCREW MINT £399.00
LEICA 90mm 14 ELMAR CHROME SCREW MINT IN KEPPER £199.00
LEICA 135mm 14.5 Hektor + HOOD SCREW EXC++ BOXED £99.00
LEICA SF20 FLASH + CASE MINT BOXED £99.00
LEICA SF20 FLASH MINT £70.00
LEICA ERIC LEATHER CASE (14505) FOR M6/MNTTL/M7 MINT BOXED £299.00
LEICA RS BODY BLACK EXC++BOXED £299.00
LEICA FLEX SL BODY CHROME MINT-BOXED £299.00
LEICA 21mm 14 SUPER ANGLON R MINT-BOXED £349.00
LEICA 50mm F2 SUMMICRON R 3 CAM MINT-BOXED £495.00
LEICA 100mm 12.8 APO MACRO ELMARIT R 3 CAM MINT BOXED £999.00
LEICA 180mm 14 ELMARIT R 3 CAM EXC++CASED £245.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR M MINT BOXED AS NEW £445.00
LEICA 70 - 210mm 14 VARIO ELMAR R EXC++ BOXED £399.00
ANGENIEUX 70 - 200mm 13.5 FOR LEICA R FIT MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc MINT BOXED £145.00
LEICA ANGLE FINDER R (14300) MINT BOXED £99.00
MINOX 10 x 25 B COMPACT BINOCULARS + CASE MINT £99.00
ZEISS 6 X 20 COMPACT BINOS INDIVIDUAL FOCUSING EXC++CASED £195.00
SWAROVSKI 8x50 SLC "B" BINOCULARS WITH CASE MINT-BOXED £795.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21.25.28.35.50 FRAMES (RARE) MINT BOXED £425.00
VOIGTLANDER R3A BODY BLACK MINT £345.00
VOIGTLANDER BESSA R2 BODY OLIVE M MOUNT MINT BOXED £275.00
VOIGTLANDER BESSA R2 BODY BLACK M MOUNT MINT BOXED £245.00
VOIGTLANDER 35mm 11.7 ULTRON ASPHERIC MINT £365.00
VOIGTLANDER 50mm 12.5 COLOR SKOPAR BLACK MINT BOXED £315.00
VOIGTLANDER 75mm 11.8 HELIAR CLASS VM MOUNT MINT BOXED AS NEW £425.00
VOIGTLANDER 90mm 13.5 APO LANIHAR (BLK) MINT BOXED £215.00
VOIGTLANDER WINDER T MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP MINT BOXED £55.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R MINT £115.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTOR MINT BOXED AS NEW £199.00

Medium & Large Format

BRONICA ETRSI BODY + 120 BACK, LENS & WLF EXC++ BOXED £1,995.00
BRONICA ETRS COMPLETE WITH 75mm El + 120 BACK MINT £1,950.00
BRONICA RF 45mm 4x ZENKANON FOR 645 RF + FINDER MINT CASED £399.00
BRONICA 50mm 12.8 ZENKANON IIC EXC++ BOXED £1,995.00
BRONICA 150mm 13.5 ZENKANON PE MINT BOXED £1,995.00
BRONICA 150mm 13.5 ZENKANON E MC MINT BOXED £1,199.00
BRONICA 150mm 13.5 ZENKANON E MC MINT £99.00
BRONICA 150mm F4 E MINT £99.00
BRONICA ETRSI 120 BACK MINT £79.00
BRONICA ETRS/ETRSI POLAROID BACK MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI MINT CASED £69.00
BRONICA ETRS/ETRSI SPEEDGRIP MINT £49.00
BRONICA 50mm 13.5 ZENKANON S EXC++ BOXED £1,199.00
BRONICA 100mm 14 MACRO ZENKANON PE MINT £245.00
BRONICA 150mm 13.5 ZENKANON S MINT £1,995.00
BRONICA 150mm 13.5 ZENKANON S MINT BOXED £295.00
BRONICA SQA + 90mm 12.8 S. PRISM FOR BACK, GRIP MINT £395.00
BRONICA 65mm 14 ZENKANON PS FOR SQ MINT-CASED £145.00
BRONICA 110mm 14 PS ZENKANON MACRO FOR S MINT-CASED £365.00

BRONICA 150mm 14 PS ZENKANON FOR SQ MINT-CASED £145.00
BRONICA SQA 120 MAGAZINE BACK MINT £49.00
BRONICA SQA/M POLAROID MAGAZINE BACK MINT BOXED £69.00
BRONICA SQA/SQA/METERED AE PRISM MINT £119.00
BRONICA METERED CHIMNEY FINDER £75.00
BRONICA 135W BACK FOR SQ VERY RARE EXC++ BOXED £1,695.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645 NEW £79.00
FUJI GA645 Z1 WITH 55mm - 90mm ZOOM LENS MINT BOXED £495.00
FUJI GW 670 MK II C/W 50mm 13.5 LENS MINT BOXED £675.00
MAMIYA RZ 67 PRO COMPLETE WITH LENS etc (V CLEAN) EXC++ BOXED £1,499.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 77/II MINT £375.00
MAMIYA 65mm 14 SEKOR Z LENS FOR RZ + HOOD MINT £199.00
MAMIYA 65mm 14 LENS FOR RZ MINT £399.00
MAMIYA 180mm 14.5 SEKOR Z W FOR RZ MINT £199.00
MAMIYA 250mm 13.5 LENS FOR RZ MINT £195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645 MINT CASED £199.00
MAMIYA 180mm 14.5 SEKOR FOR RB MINT £199.00
MAMIYA RZ 67 WINDER (POWER WINDER) EXC++ BOXED £399.00
MAMIYA RZ 67 PRO BACK MINT £99.00
MAMIYA RZ 67 PRO II BACK MINT £75.00
MAMIYA RZ 67 POLAROID BACK MINT £75.00
MAMIYA 220 BACK FOR RZ 67 £395.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7 MINT £265.00
PENTAX 55mm 12.8 FOR PENTAX 645 MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD MINT £225.00
PENTAX 150mm 13.5 FOR PENTAX 645 MINT BOXED £199.00
ROLLEIFLEX 6008 INTEGRAL + 80mm HFT LENS MINT £995.00
ROLLEIFLEX SCHNEIDER 150mm 14.6 MAKRO FOR 6008 MINT £575.00
YASHICA MAT 1245 WITH CASE MINT £225.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500 Made MINT BOXED UNUSED £2,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK MINT £995.00
HASSELBLAD 503 Cx1 BODY + WLF MINT £495.00
HASSELBLAD 500CM BODY WITH 80mm 12.8 T + HOOD MINT £995.00
HASSELBLAD 90mm 14 FOR XPAN MINT-IN KEPPER £395.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF EXC++ BOXED £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK EXC++ BOXED £299.00
HASSELBLAD 40mm F4 CF MINT £395.00
HASSELBLAD 50mm 14 CF OF DIAGONAL + HOOD MINT BOXED £699.00
HASSELBLAD 50mm 14 CF OF DIAGONAL + HOOD MINT £499.00
HASSELBLAD 150mm 14 SONNAR CF MINT £395.00
HASSELBLAD 150mm 14 SONNAR CF EXC++ BOXED £295.00
HASSELBLAD A12 BACK EXC++ BOXED £99.00
HASSELBLAD CW WINDER + REMOTE MINT £199.00
HASSELBLAD PLAIN PRISM EXC £75.00
HASSELBLAD PM PRISM MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK MINT £125.00
HASSELBLAD EXTENSION TUBE 165 F MINT £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY EXC++ BOXED £245.00
NIKON F4 BODY EXC++ BOXED £169.00
NIKON F80 BODY BLACK MINT £95.00
NIKON F80 BODY MINT £39.00
NIKON F55 BODY MINT BOXED £39.00
NIKON 105mm 12.8 "G" IF-ED AF DX FISHEYE LENS MINT BOXED £395.00
NIKON 28mm 12.8 A/F "D" IF HOOD MINT £375.00
NIKON 24mm 12.8 A/F MINT £265.00
NIKON 24mm 12.8 A/F MINT BOXED £225.00
NIKON 28mm 12.8 A/F MINT £145.00
NIKON 28mm 12.8 A/F "D" MINT £145.00
NIKON 35mm 12.8 PC MANUAL LATEST WITH BLACK KNOB MINT+HOOD £495.00
NIKON 60mm 12.8 "G" IF ED AF-S MICRO-NIKKOR MINT BOXED £349.00
NIKON 105mm 12.8 "G" IF ED AF-S VIBRATION REDUCTION MINT BOXED £499.00
NIKON 85mm 12.8 A/F "D" MICRO PC NIKKOR MINT-BOXED £995.00
NIKON 180mm 12.8 A/F IF-ED LATEST LENS MINT BOXED AS NEW £499.00
NIKON 300mm 14 "D" IF-ED AF-S (CURRENT LENS) MINT BOXED £945.00
NIKON 300mm 12.8 IF ED AF-S VIBRATION REDUCTION MINT-CASED £2,850.00
NIKON 10 - 24mm 13.5/4.5 "G" DX IF AF-S MINT BOXED £579.00
NIKON 12 - 24mm 14 "G" DX IF ED AF-S MINT BOXED AS NEW £599.00
NIKON 17 - 55mm 12.8 "G" IF-ED AF-S + HOOD MINT BOXED £745.00
NIKON 17 - 55mm 12.8 "G" IF-ED AF-S + HOOD MINT CASED £999.00
NIKON 18 - 35mm 13.5/4.5 "D" IF-ED A/F MINT-BOXED £399.00
NIKON 18 - 55mm 13.5/5.6 "G" DX AF-S + FILTER SILVER MINT £75.00
NIKON 18 - 105mm DX IF ED AF-S VIBRATION REDUCTION MINT £145.00
NIKON 18 - 200mm 13.5/5.6 "G" IF ED AF-S VIB REDUC MINT CASED £375.00
NIKON 18 - 200mm 13.5/5.6 "G" IF ED AF-S VIB RED MINT BOXED £495.00
NIKON 24 - 50mm 13.5/4.5 A/F MINT £145.00
NIKON 24 - 85mm 13.5/4.5 "G" IF ED AF-S MINT £199.00
NIKON 35 - 70mm 12.8 A/F COMPLETE WITH HOYA FILTER EXC++ BOXED £249.00
NIKON 35 - 70mm 13.5/4.5 A/F NIKKOR MINT £95.00
NIKON 35 - 80mm 14/5.6 A/F "D" MINT BOXED £195.00
NIKON 35 - 135mm 13.5/4.5 A/F ZOOM MINT £175.00
NIKON 55 - 200mm 14/5.6 "G" DX IF ED AF-S MINT £145.00
NIKON 70 - 200mm 12.8 "G" IF ED AF-S VR WHITE LENS MINT BOXED £1,095.00
NIKON 70 - 210mm 14/5.6 A/F NIKKOR MINT-BOXED £65.00
NIKON 70 - 300mm 14/5.6 A/F "G" MINT £95.00

NIKON 70 - 300mm 14/5.6 A/F "D" IF + HOOD MINT-BOXED £159.00
NIKON 80 - 400mm 14/5.6 A/F "D" VIBRATION REDUCTION MINT-BOXED £299.00
NIKON TC 14E II AF-S TELECONVERTER MINT BOXED £245.00
NIKON TC 17E II AF-S TELECONVERTER MINT BOXED £245.00
NIKON TC 20E II AF-S TELECONVERTER MINT BOXED £199.00
TELEPLUS/KENKO PRO 300 DG 2x EXTENDER NIKON FIT MINT £99.00
NIKON ML-3 REMOTE CONTROL SET MINT CASED £165.00
SIGMA 14x EX CONVERTER MINT £125.00
NIKON DACH ACTION FINDER FOR NIKON F4S/E MINT £195.00
SIGMA 50mm 12.8 EX DG MACRO MINT BOXED £299.00
SIGMA 70mm 12.8 EX DG MACRO (LATEST VERSION) MINT BOXED £299.00
SIGMA 180mm 15.6 MACRO A/F APO MINT BOXED £1,750.00
SIGMA 10 - 20mm 14/5.6 EX DC HSM EXC++ BOXED £265.00
SIGMA 15 - 30mm 13.5/4.5 DG ASPHERICAL EXC++ BOXED £225.00
SIGMA 15 - 30mm 13.5/4.5 DG ASPHERICAL MINT-BOXED £295.00
SIGMA 18 - 50mm 12.8 EX DG MACRO DC HSM + HOOD MINT BOXED £1,750.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD + CASE MINT BOXED £299.00
SIGMA 24 - 70mm 13.5/5.6 ASPHERICAL A/F "D" EXC++BOXED £49.00
SIGMA 28 - 135mm 13.5/5.6 "D" ASPHERICAL MINT + HOOD £99.00
SIGMA F PHOTOGRAPH WITH LEATHER ERIC (REALLY NICE) MINT CASED £299.00
SIGMA 55 - 200mm 14/5.6 DC HSM MINT BOXED £99.00
TAMRON 55 - 200mm 14/5.6 LD MACRO Di II MINT BOXED £99.00
TOKINA 55mm 12.8 ATX-PRO DX MACRO 1:1 (LATEST) MINT BOXED £295.00
TOKINA 28 - 70mm 12.8/2.8 ATX PRO II A/F MINT BOXED £299.00

Nikon Manual

NIKON F3 HP BODY WITH MD4 DRIVE (REALLY NICE) MINT £299.00
NIKON F3 BODY EXC++CASED £199.00
NIKON F2000 BODY CHROME EXC++BOXED £245.00
NIKON F PHOTOGRAPH WITH LEATHER ERIC (REALLY NICE) MINT £695.00
NIKON F2 PHOTOGRAPH BODY CHROME MINT £395.00
NIKON F2 PHOTOGRAPH BODY BLACK MINT £395.00
NIKON F2 PHOTOGRAPH BODY CHROME MINT £345.00
NIKON FE CHROME BODY EXC++ BOXED £95.00
NIKON FE BLACK BODY MINT £75.00
NIKORAMAT FTN CHROME BODY MINT £1,750.00
NIKON 14mm 14 A + 86mm FILTER + HOOD (VERY RARE) MINT AS NEW £599.00
NIKON 28mm 12.8 AIS MINT £189.00
NIKON 28mm 12.8 AIS MINT BOXED £199.00
NIKON F PHOTOGRAPH WITH LEATHER ERIC (REALLY NICE) MINT £695.00
NIKON 55mm 12.8 AI NIKKOR P AUTO MINT BOXED £295.00
NIKON 55mm 12.8 AIS (SUPERB SHARP LENS) MINT £225.00
NIKON 105mm 11.8 AIS EXC++ BOXED £279.00
NIKON 105mm 11.8 AIS (ONE OF THE BEST EVER LENSES) MINT £225.00
NIKON 105mm 11.8 AIS MINT BOXED £275.00
NIKON 200mm 14 NIKKOR II MINT-CASED £95.00
NIKON 300mm 14.5 NIKKOR H (SUPERB CONDITION) MINT £225.00
NIKON 28 - 105mm 13.5 AIS + HOOD MINT £199.00
NIKON 35 - 50mm 13.5/4.5 AIS ZOOM EXC++ BOXED £199.00
NIKON 35 - 105mm 13.5/4.5 AIS ZOOM MINT BOXED £195.00
NIKON 43 - 86mm 13.5 AI ZOOM MINT £99.00
NIKON 100 - 300mm 15.6 AIS ZOOM MINT BOXED £1,750.00
NIKON P85 BELLOWS WITH P85 SLIDE COPY ADAPTOR MINT BOXED AS NEW £915.00
NIKON P85 BELLOWS WITH P85 SLIDE COPYING ADAP MINT £195.00
NIKON MF-240 DISPOSABLE FILM BACK FOR F4S/F4E MINT £299.00
NIKON MD4 DRIVE FOR F3/F3T/F3P MINT £125.00
NIKON MD12 MOTOR DRIVE FOR FM3A/FM2/F2E/FMFE EXC++ BOXED £79.00
NIKON PK13 AUTO EXTENSION RING MINT BOXED £55.00
NIKON PK11 AUTO EXTENSION RING MINT £99.00
NIKON TC 16A TELECONVERTER A/F MINT BOXED £49.00
NIKON TC 200 CONVERTER MINT £99.00
NIKON TC 201 CONVERTER MINT £99.00
NIKON TC 301 CONVERTER MINT £145.00
NIKON 38 16 FLASH FOR F3/FM2/FM3/PE2 MINT-CASED £159.00
NIKON 38 16 FLASH FOR F3 MINT-CASED £75.00
NIKON DWA 6x HIGH MAGNIFICATION FINDER FOR F3 MINT BOXED £159.00
NIKON OF 22 BERGANDI CASE FOR F3 (REALLY NICE) MINT £195.00
NIKON OF 29 CASE FOR FM3/FM2/F2E etc WITH MD12 MINT-BOXED £95.00

Olympus Manual

OLYMPUS OM2 SPOT BLACK EXC++ BOXED £99.00
OLYMPUS OM2a BODY CHROME EXC++ BOXED £1,115.00
OLYMPUS 28mm 12.8 ZUIKO MINT £69.00
OLYMPUS 50mm 11.8 ZUIKO MINT £39.00



wex

photographic
warehouse express

Voted Best Online Retailer 2002-2012
Best Specialist Retailer 2010-2012
Good Service Award Gold Winner 2011-2012

PROFESSIONAL Dealer



NEW! V2 From **£799**

NEW! V2 + 10-30mm Lens **£799**
NEW! V2 + 10-30mm + 30-110mm **£969**

£50 Cashback* on Nikon J2:
NEW! J2 + 10-30mm **£425**
£375 Inc £50 Cashback*
NEW! J2 + 10-30mm + 30-110mm **£495**
£495 Inc £50 Cashback*
£545

Nikon Cashback* ends 21.01.13



D3200 From **£399**

D3200 Body **£354 Inc Cashback*** From **£399**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£443**
£398 Inc Cashback*
D3200 + 18-55mm VR + 55-300mm **£727.05**
£682.05 Inc Cashback*

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★

There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!



NEW! D5200 From **£719**

NEW! D5200 Body **£719**
NEW! D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£819**
D5100 From **£342**
From £287 Inc Cashback*



D7000 From **£695**

D7000 Body RRP £1005.99 **£695**
D7000 + 18-105mm VR RRP £1207.99 **£819**

CUSTOMER REVIEW: D7000 Body Only

★★★★★

'Nikon D7000 wish I had got one sooner' Snorn – Huddersfield

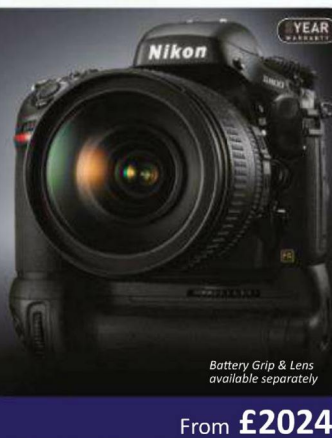
D800 & D800E

Create monumental images with the groundbreaking D800...

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

D800 Body **£2024**
D800E Body **£2399**

D800 Body From **£2024**



NEW! D600 From **£1497**

D600 Body **£1497**
D600 + 24-85mm f3.5-4.5 VR **£1965**

CUSTOMER REVIEW: D600 Body

★★★★★

'Superb replacement for D700' AlphaMan – N.W. England



D4 Body **£4385**

D4 Body **£4385**

Nikon Capture NX2 System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**

Nikon Capture NX2 Upgrade **£84.99**

SONY



NEW! NEX-6 Body **£699**

NEW! NEX-6 + 16-50mm PZ **£819**
NEW! NEX-6 + 16-50mm PZ + 55-210mm **£1029**
NEW! NEX-SR + 18-55mm Black or White **£599**
Up to £100 Cashback* on selected Sony CSCs:
NEX-F3 + 18-55mm Silver or Black **£355 Inc £50 Cashback*** **£399**
NEX-7 Body Black **£739 Inc £100 Cashback*** **£839**
NEX-7 + 18-55mm Black **£839 Inc £100 Cashback*** **£939**



A77 From **£829**

£50 Cashback* on selected Sony Digital SLTs:
A65 From **£635 Inc £50 C/back*** **£649**
A57 From **£439 Inc £50 C/back*** **£489**
A37 From **£299 Inc £50 C/back*** **£349**

Sony Cashback* ends 16.01.13



NEW! A99 From **£2299**

NEW! A99 Body Black **£2299**
NEW! A99 Body + Battery Grip + 2 FREE Batteries* worth **£136** **£2598**
*T&Cs apply – See website for details

Panasonic



NEW! G5 Body **£539**

NEW! G5 + 14-42mm **£549 Inc £50 Cashback*** **£599**
NEW! G5 + 14-42mm PZ **£619 Inc £80 Cashback*** **£699**
G5 + 14-42mm **£344 Inc £30 Cashback*** **£374**
G5 + 14-42mm Power Zoom **£429 Inc £50 Cashback*** **£479**

Panasonic Cashback* ends 31.12.12



NEW! GH3 From **£1199**

NEW! GH3 Body Black **£1199**
NEW! GH3 + 14-140mm **£1599**
NEW! GH3 + 12-35mm **£2299**
GX1 + 14-42mm **£379 Inc £50 Cashback*** **£429**
GX1 + 14-42mm PZ + FREE Electronic Viewfinder worth **£219** **£529 Inc £50 Cashback*** **£579**

OLYMPUS



OM-D E-M5 From **£999**

OM-D E-M5 Body **£999**
OM-D E-M5 + 12-50mm **£1148**
RECOMMENDED LENSES:
NEW! Olympus 12mm f2.0 ED Limited Edition **£949.99**
NEW! Olympus 75mm f1.8 PW EZ **£689**

SPECIAL OFFER†

FREE 45mm Portrait Lens worth £229 when you purchase an OM-D E-M5.

†T&Cs apply, see website. Lens is redeemed post purchase via manufacturer. Offer ends 31.12.12.



NEW! E-PL5 From **£599**

NEW! E-PL5 + 14-42mm **£599**
NEW! E-PL5 + 14-42mm + 40-150mm **£749**
NEW! E-PM2 + 14-42mm **£499**
NEW! E-PM2 + 14-42mm + 40-150mm **£649**



NEW! K-5 II Body **£799**

NEW! K-5 II + 18-55mm WR **£869**
NEW! K-5 II + 18-135mm WR **£1119**
NEW! K-30 From **£319 Inc £50 Cashback*** **£369**
Pentax Cashback* ends 15.01.13



X-Pro1 **£1179**

X-Pro 1 RRP £1429 **£1179**
SPECIAL OFFER†
Purchase a Fuji X-Pro1 plus any Fuji XF lens (18mm, 35mm, 60mm or 18-55mm) and claim a **FREE** Fuji XF 18mm or XF 35mm Lens.
†Offer available via redemption from Fujifilm. Offer closes 31.12.12. Further T&Cs apply – see website.



NEW! X-E1 From **£729**

NEW! X-E1 Body **£729**
NEW! X-E1 + 18-55mm **£1149**
Fuji X-Mount Lenses:
Fujinon 18mm f2.0 R **£429**
Fujinon 35mm f1.4 R **£446**
Fujinon 60mm f2.4 R **£499**

01603 208761

Call us Mon-Fri 8am-7pm
Visit www.wexphotographic.com

Canon
EOS 6D

Your entry into the full-frame world...

The EOS 6D Canon combines a powerful full-frame imaging system and superior low-light performance with a compact, robust and lightweight design. For the first time in any EOS model Wi-Fi and GPS connectivity is also incorporated.

NEW! 6D Body £1799
NEW! 6D + 24-105mm £2519



NEW! 6D

From £1799

Canon
EOS M

£50 CASHBACK*

NEW! EOS M

From £679

NEW! EOS M + 18-55mm IS STM

£679

£629 Inc Cashback*

NEW! EOS M + 22mm f2.0 + EF Adapter

£789

£739 Inc Cashback*

Canon C/back* ends 24.01.13

18.0 megapixels
4.3 fps
1080p movie mode

Full Frame CMOS sensor

Canon
EOS 600D

£40 CASHBACK*

18.0 megapixels
3.7 fps
1080p movie mode

600D

From £429

600D Body

£399 Inc Cashback*

£429

600D + 18-55mm IS II

£439 Inc Cashback*

£479

600D + 18-135mm IS

£609 Inc Cashback*

£645

600D + 18-55mm II + 55-250mm f4.0-5.6 IS II

£688.95 Inc Cashback*

£688.95

Canon C/back* ends 24.01.13

22.3 megapixels
6.0 fps
1080p movie mode

Full Frame CMOS sensor

Canon
EOS 650D

£50 CASHBACK*

18.0 megapixels
5.0 fps
1080p movie mode

650D Body

£529

650D + 18-55mm f3.5-5.6 IS II

£545 Inc Cashback*

£585

650D + 18-55mm f3.5-5.6 IS II + 55-250mm IS II

£809 Inc Cashback*

£839

650D + 18-135mm IS STM

£789 Inc Cashback*

£839

CUSTOMER REVIEW: 650D + 18-55mm IS II

★★★★★ 'fantastic piece of kit'

Sid the pilot - Derbyshire

Canon
EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

60D

From £686

60D Body

£686

60D + 18-55mm f3.5-5.6 IS II

£749

60D + 18-135mm f3.5-5.6 IS

£849

60D + 17-85mm f4.0-5.6 IS USM

£899

60D + 17-55mm f2.8 IS USM

£1474

Canon
EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D

From £1069

7D Body

£1069

7D + 18-135mm f3.5-5.6 IS

£1295

7D + 15-85mm f3.5-5.6 IS USM

£1529

7D + 70-300mm L IS USM

£2149

Canon
5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode

5D Mk III

From £2340.99

5D Mark III Body

£2340.99

5D Mark III + 24-105mm f4 L IS USM

£2999

5D Mark III + 24-70mm f2.8 L USM II

£4339.99

HALF PRICE Canon Accessories when you purchase a 60D or 7D†

Purchase any Canon EOS 60D, or 7D, Kit and you can purchase selected compatible Canon Accessories at HALF PRICE.

Search 60D or 7D on our website and click the promotions tab for more details. †T&Cs apply, see website, offer closes 27.01.13.

Memory Cards

SanDisk

Extreme Pro:
95MB/s SDHC

8GB£29

16GB£39

32GB£64

64GB SDXC£124

SanDisk Extreme:
60MB/s UDMA C/Flash

4GB£24

8GB£38

16GB£64.95

32GB£119

SanDisk Extreme Pro:
90MB/s UDMA C/Flash

16GB£99.99

32GB£179.95

64GB£399

Eye-Fi Card with Adapter

4GB£39.95

8GB£44.95

SanDisk ImageMate USB 3.0

12-in-1 Reader

White£34.95

SONY

Sony XQD™

Memory Card:

125MB/s XQD

16GB£145

32GB£229

Sony XQD™ Readers:

XQD Card USB 3.0 Reader

.....£49

XQD Express Card Adapter

.....£79

Sony Experience Memory Card:

UHS-I 30MB/s SDHC

4GB£14

8GB£19

16GB£29

32GB£49

Sony Expert Memory Card:

UHS-I 94MB/s SDHC

8GB£39

16GB£69

32GB£89

64GB£129

CASHBACK*

Scan this code with a Barcode Reader on your smart phone to see all current Cashbacks*



Or visit <http://bit.ly/kBRQQI>

Flashguns & Macroflash

Canon Speedlites:

430EX II

£185 Inc £20 Cashback*

£205

Canon C/back* ends 24.01.13

up to £40 CASHBACK*

600EX-RT

£459 Inc £40 Cashback*

£499

Macroflites:

MR-14EX

£459

MT-24EX

£729.99

Nikon Speedlights:

SB-700

£204 Inc £25 Cashback*

£229

SB910

£339.99

Kits:

R1 Close-Up

£415

R1C1

£559

SONY Flashguns:

NEW! HVL-F60AM

£459

HVL-F43AM

£219

OLYMPUS Flashguns:

FL-50R

£499

FL-600R

£299

PENTAX Flashguns:

AF 540FGZ

£349.99

AF 360FGZ

£219.99

Flashguns:

24 AF-1

£54.95

44 AF-1

£129

NEW! 52 AF-1

£209.99

58 AF-2

£249

Macro flash:

15 MS-1

£295.99

SIGMA Flashguns:

EF 610 DG ST

£119.99

EF 610 DG Super

£189.99

Nissin Flashguns:

MG8000

£499

Di622 II

£114.99

Di866 Mk II

£199

MF18

£299

SUNPAK Flashguns:

PZ42X

£109.99

PF30X

£69.99

Ringflash:

16R Pro

£337.99

Traveller8

Softbox £54

1/8 Speed Grid

£25.99

Baby Bounce

Kit £21

Strobist Filter

Collection £8.99

Micro Apollo

£24.99

Umbrella Flash Kit

£65

Flash Bender

From £23.99

80cm

Light Tent

£29.99

5-in-1 110cm

Reflector

£24.99

Combi Boom

Stand £99

Off Camera

Flash Cord

From £30.99

Ezybox

Softbox £44.99

Ezybox

Hotshoe

From £81.99

TriFlip Kits

From £69.99



WEX

photographic
warehouse express

Voted Best Online Retailer 2002-2012
Best Specialist Retailer 2010-2012
Good Service Award Gold Winner 2011-2012

Digital SLR Lenses



NEW! EF 40mm
f2.8 STM
£166



NEW!
EF 35mm
f2.0 IS USM
£799



NEW!
EF-S 24-70mm
f4.0 IS USM
£1499



NEW!
EF 24-70mm
f2.8 L USM II
£1999



85mm
f1.4 G
AF-S
£1189



18-300mm
f3.5-5.6 ED AF-S VR
£649 Inc Cashback*
£709



28-300mm
f3.5-5.6 G ED
AF-S VR
£675

CANON LENSES

TS-E 17mm f4.0 L	£1866
EF 24mm f1.4 L II USM	£1269
EF 24mm f2.8 IS USM	£679
TS-E 24mm f3.5 L II	£1679
EF 28mm f1.8 USM	£382.95
EF 35mm f1.4 L USM	£1089
EF 35mm f2.0	£215.95
TS-E 45mm f2.8	£1099
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£279
£259 Inc £20 Cashback*	
EF-S 60mm f2.8 USM Macro	£349
£329 Inc £20 Cashback*	
MP-E 65mm f2.8 1-5x Macro	£799.95
EF 85mm f1.2 L II USM	£1699
EF 85mm f1.8 USM	£299
TS-E 90mm f2.8	£1099
EF 100mm f2.8 USM Macro	£429
£394.95 Inc £40 Cashback*	
EF 100mm f2.8 L IS USM Macro	£699
£654 Inc £55 Cashback*	
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1229
EF 200mm f2.8 L USM II	£624
EF 300mm f2.8 L IS USM II	£5199
EF 300mm f4.0 L IS USM	£1099
EF 400mm f5.6 L USM	£1079
EF 8-15mm f4.0 L USM Fisheye	£1094
EF-S 10-22mm f3.5-4.5 USM	£569 Inc £55 Cashback*
EF-S 15-85mm f3.5-5.6 IS USM	£624
£512 Inc £55 Cashback*	
EF 16-35mm f2.8 L USM II	£567
£1065 Inc £80 Cashback*	
EF 17-40mm f4.0 L USM	£1119
£553 Inc £55 Cashback*	
EF-S 17-55mm f2.8 IS USM	£596
£714 Inc £55 Cashback*	
£769	

EF-S 17-85mm f4.0-5.6 IS USM

£314 Inc £20 Cashback*	£334
EF-S 18-55mm f3.5-5.6 IS II	£132
EF-S 18-135mm f3.5-5.6 IS STM	£376
EF-S 18-200mm f3.5-5.6 IS	£376
£359 Inc £40 Cashback*	
EF 24-105mm f4.0 L IS USM	£389
£798 Inc £80 Cashback*	
EF 28-135mm f3.5-5.6 IS USM	£359
EF 28-300mm f3.5-5.6 L IS USM	£2099
EF-S 55-250mm f4.0-5.6 IS II	£203
EF 70-200mm f2.8 L IS USM II	£1799
£1639 Inc £160 Cashback*	
EF 70-200mm f4.0 L USM	£495
£455 Inc £40 Cashback*	
EF 70-300mm f4.0-5.6 IS USM	£374.99
£354.99 Inc £20 Cashback*	
EF 70-300mm f4.0-5.6 L IS USM	£1129
£1049 Inc £80 Cashback*	
EF 75-300mm f4.0-5.6 USM III	£229
EF 100-400mm f4.5-5.6 L IS USM	£1189
£1149 Inc £80 Cashback*	
Canon Lens Cashback* ends 24.01.13	

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED	£1199
16mm f2.8 D AF Fisheye	£619
20mm f2.8 D AF	£463
24mm f1.4 G AF-S ED	£1489
24mm f2.8 D AF	£364.99
24mm f3.5 D ED PC-E	£1455
NEW! 28mm f1.8 G AF-S	£505
28mm f2.8 D AF	£245
35mm f1.8 G AF-S DX	£150
£130 Inc £20 Cashback*	
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-ED Micro	£1393
50mm f1.4 G AF-S	£279

50mm f1.4 D AF	£244
50mm f1.8 G AF-S	£155
60mm f2.8 G AF-S ED Micro	£404.95
85mm f1.4 D AF	£949
85mm f1.8 D AF	£299
85mm f2.8 D PC-E Micros	£1339
85mm f3.5 G ED AF-S VR DX Micro	£375
105mm f2.8 G ED AF-S VR IF ED Micro	£625
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4.0 G ED AF-S IF DX	£839
14-24mm f2.8 G ED AF-S	£1309
16-35mm f4.0 G ED AF-S VR	£829
16-85mm f3.5-5.6 G ED AF-S DX VR	£441.95
£391.95 Inc £50 Cashback*	
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5 D IF ED AF	£475
18-55mm f3.5-5.6 G AF-S DX VR	£145
18-105mm f3.5-5.6 G ED AF-S DX VR	£204
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
£524 Inc £60 Cashback*	
24-70mm f2.8 G ED AF-S	£1239
24-85mm f2.8-4.0 D AF	£549
55-200mm f4.5-6.3 G ED AF-S DX VR IF	£241
£206 Inc £35 Cashback*	
55-300mm f4.5-6.3 G AF-S DX VR	£289
£524 Inc £40 Cashback*	
70-200mm f2.8 G ED AF-S VR II	£1605
70-300mm f4.5-6.3 G ED AF-S IF VR	£414
80-400mm f4.5-5.6 D AF VR	£1239.95
Nikon Lens Cashback* ends 21.01.13	

SIGMA LENSES

30mm f1.4 EX DC	£299
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£379

70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£549
150mm f2.8 EX DG OS HSM Macro	£699
300mm f2.8 EX D	£2279
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£369
10-20mm f3.5 EX DC HSM	£459
12-24mm f4.5-5.6 EX DG HSM II	£679
17-70mm f2.8-4.0 DC Macro OS HSM	£299
18-50mm f2.8-4.0 DC OS HSM	£150
18-125mm f3.8-5.6 DC OS HSM	£239
18-200mm f3.5-6.3 DC OS HSM II	£279
18-250mm f3.5-6.3 DC OS HSM	£306
NEW! 18-250mm f3.5-6.3 DC Macro OS HSM	£419
24-70mm f2.8 IF EX DG HSM	£599
NEW! 50-150mm f2.8 EX DC APO OS HSM	£799
50-200mm f4.0-5.6 DC OS HSM	£150
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£899
70-300mm f4.0-5.6 APO Macro Super DG	£155
70-300mm f4.0-5.6 DG OS	£279
120-400mm f4.5-5.6 DG OS HSM	£649
150-500mm f5.0-6.3 DG OS HSM	£769
EX DG APO Tele Converters	£199

TAMRON LENSES

90mm f2.8 SP Di Macro	£347.95
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£349
17-50mm f2.8 XR Di II VC	£365
18-200mm f3.5-6.3 AF XR Di II	£150
18-270mm f3.5-6.3 Di II VC PZD	£387
NEW! 24-70mm f2.8 Di VC USD SP	£849
28-75mm f2.8 XR Di	£349
70-300mm f4.5-5.6 SP Di VC USD	£298

Digital Compact Cameras

Digital Compact Batteries, Cases and Accessories are available on our website



NEW! PowerShot G15 £529



NEW! PowerShot SX50 HS
£335 Inc Cashback* £385
Canon Compact Cashback* ends 24.01.13



NEW! PowerShot S110 £413

PowerShot D20 Underwater Camera - Silver, Blue or Yellow RRP £349 **£259**
PowerShot G1X RRP £699 **£519**
IXUS 125 HS Red, Blue, Silver, Pink or Green **£139**
IXUS 240 HS Pink, Blue, Silver, Light Pink or Black **£174**

£30 Canon Cashback* on selected Compacts...
PowerShot SX240 HS Pink, Silver or Black **£189**
£159 Inc Cashback*
PowerShot SX260 HS Red, Grey, Green or Black **£209**
£179 Inc Cashback*
IXUS 500 HS Silver, Red, Blue or Black **£184**
£154 Inc Cashback*
IXUS 510 HS White or Black **£219.95**
£189.95 Inc Cashback*



Optio WG-2 Red or Black RRP £279.99 **£180**
Optio WG-2 GPS Orange or White RRP £329.99 **£219.99**



Merrill DP-2
Foveon X3* sensor with a 30mm f2.8 lens **£799**



Lumix TZ30
£199.95 Inc C/back* £234.95
Cashback* ends 31.12.12



Lumix FZ200 Black
£389 Inc Cashback* £439
Cashback* ends 31.12.12



Lumix LX7 Black £384

Lumix LZ20 Black or Red **£119.95**
Lumix SZ7 White, Brown or Black **£139.95**
NEW! Lumix SZ5 White or Black **£149**
Lumix FX80 Black **£173**
Lumix FT4 Black, Silver, Orange or Blue **£222**
Lumix TZ25 Black or Red **£154.95 Inc £30 Cashback*** **£184.95**
£154.95 Inc £30 Cashback*
NEW! Lumix FZ62 Black **£260**
£220 Inc £40 Cashback*



Tough TG-1 £249

SZ-14 Red or Silver, Black From **£124**
SH-25 MR Gold, Red, White or Black RRP £229.99 **£139.95**
SZ-31 MR Silver or Black RRP £299.99 **£189**
TG-320 Blue or Red RRP £139.99 **£108**
TG-620 Blue, White, Pink, Green or Black **£160**
TG-820 Blue, Silver, Red or Black **£185**
NEW! XZ-2 Black **£424**



SAVE £50 ON RRP
NEW! Coolpix P7700 Black
RRP £499.99 **£449**



SAVE £73 ON RRP
Coolpix P510 Black, Red or Dark Silver
RRP £349.99 **£276**

Coolpix L310 Black RRP £149.99 **£119.95**
NEW! Coolpix L610 Silver, Red or Black **£159**
NEW! Coolpix S6400 Red, Purple, Silver, Blue or Black RRP £199.99 **£178**
Coolpix S9300 Red, Silver, Blue or Black RRP £249.99 **£194**
Coolpix P310 Black or White RRP £249.99 **£194**
Coolpix AW100 Black, Orange or Camouflage RRP £249.99 **£194**



20.2 megapixels
£50 CASHBACK*
CyberShot RX100
£429 Inc Cashback* £479

TX20 Blue or Black **£254**
NEW! RX1 Black **£2599**
Up to £40 Sony Cashback* on selected Compacts...
WX100 White, Silver or Black **£156**
£126 Inc £30 Cashback*
HX20V Brown or Black **£259.95**
£219.95 Inc £40 Cashback*
HX200V Red, White, Black **£347**
£307 Inc £40 Cashback*
Sony Compact Cashback* ends 24.12.12



12.0 megapixels
7.0 fps
SAVE £80 ON RRP
FinePix X10 Black
RRP £399.99 **£319**



12.3 megapixels
APS-C size sensor
SAVE £135 ON RRP
FinePix X100
RRP £729.99 **ONLY £594**

FinePix F660 EXR Blue, Red, Black or White RRP £174.99 **£134.95**
FinePix Z1000 EXR Green, Purple or White RRP £249.99 **£172**
FinePix SL300 EXR RRP £219.99 **£169.95**
FinePix F770 EXR Black, Red, Blue or White RRP £249.99 **£194**
FinePix HS30 Black RRP £324.99 **£249**
NEW! FinePix XF1 Black or Tan **£349**
FinePix X-S1 EXR RRP £529.99 **£431**

FREE Delivery on orders over £150**

**Based on a 4 day delivery service, UK only.

01603 208761

Call us Mon-Fri 8am-7pm

Visit www.wexphotographic.com

Photo Bags & Rucksacks



Pro Messenger:
Slate Grey



Flipside:
200 Blue or Black £64
300 Blue £74
400AW Black £94
500AW Black £119.95



FREE
Kata Case worth £49.95
3N1-25
3N1-25 PL Sling Backpack
+ FREE Kata PL-A-16 Hoster
Case* worth £49.95 £159
*While stocks last



Grip DL Holster:
10 £24.95
12 £26.95
14 £29.95
16 £29.95
18 £44.95



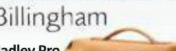
Expedition:
4x £94.95 7x £139
5x £109 8x £174
6x £124.95 9x £199



Stile Unica Messenger Bag:
White, Brown or Black
V £54
VII £59.99
Stile Veloce Backpack:
White, Brown or Black
V £59.99
VII £69.95



RuggedWear
F-5XB £89.95
F-5XZ £99.95
F-6 £104.95
F-803 £159.95
F-2 £159.95



Hadley Pro
Original Canvas
Khaki/Tan



5 Series: Khaki/Tan, Black/Tan, Black/Black, Fibre-Nyte/Leather: Khaki/Tan, Sage/Tan, Black/Black. 335 £269 225 £259 445 Black/Tan, Khaki/Tan, Black/Black, Sage FibreNyte/Tan £289 555 Black/Tan, Khaki/Tan, Black/Black £324

Tripods & Heads



055XPROB:
• 178.5cm Max Height
• 10cm Min Height
055 Series: £102
055XDB £113.95
055XB £114.95
055XPROB £139
055XV £139
055XCXPRO3 £214.95
055XCXPRO4 £234.95



190CXPRO4:
• 146cm Max Height
• 8cm Min Height
190CXPRO4 Carbon Fibre Tripod
+ FREE 804RC2 Head* £219
*While stocks last



MTL8361B:
• 161cm Max Height
• 26.2cm Min Height
MTL Adjustable Series:
9351B £89
+ MH5011 Head £109.95
9361B £108
+ MH5001 Head £139
8351B £179
8350B £184.95
8361B £209
8360B £223
8271B £299.95



VGRN8225:
• 135cm Max Height
• 23.1cm Min Height
Vitruvian Series:
VGRN8225 Tripod
+ MH5310-630 Ball Head £269
VGRN8265 Tripod
+ MH5501-652 Ball Head £329



GT3542 LS:
• 146.5cm Max Height
• 9.4cm Min Height
6X Systematic Series:
GT3542 LS £629.95
GT3542 XLS £699.95
GT4542 LS £709.95
GT5542 LS £814.95
GT5562 GTS £999.95

Computing & Software



27 inch Thunderbolt Display Monitor
£804



Time Capsule
From £229
NEW! iPad Retina Display - Wi-Fi
From £398
NEW! iPad Retina Display - Wi-Fi + Cellular
From £498



Mac Mini
From £509



Pixma Pro 9000 Mark II
£279
Pixma Pro 1
£648.99



Intuos5 Pen & Touch Graphics Tablet
Small Medium Large
£178 £259.99 £374.90



i1 Display Pro
£158



Lightroom 4
£99
Lightroom 4 Upgrade
£59
FREE Spyder4 Pro
worth £34.99

Studio Lighting & Accessories

Over 2100 Studio Lighting products available to buy - See our website for details!



Gemini Series Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Card, 2x Mains Leads, Sync Cord and Cases and Kit Bag.
200/200 Twin Head £399
400/400 Twin Head £539
Pulsar Radio Trigger Twin Pack £239.99



Gemini R Pulsar Tx Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Card, 2x Mains Leads, Sync Cord and Cases and Kit Bag.
500/500R Twin Head £949
500/500R + Travelpak £1360
500/500R 3 Head £1499
Pulsar Plug-In Trigger Card From £75.99



Gemini Pro Pulsar Tx Kits:
Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, 1x Pulsar Tx Trigger and Card, Leads, Cables, Modelling Lamps and Cases.
500Pro Twin Head £1189
500Pro + Travelpak £1600
750Pro Twin Head + Travelpak £1735
1000Pro Twin Head + Travelpak £2049



Back Light Stand
£31.99
15" Snoot £66.99
75" Softlite £107.99
120" Reflector £46.99
Reflector Kit £124.99
60" Reflector £144.99
Softboxes From £151.99



elinchrom D-Lite Kit:
BRX Heads, 2x Portallite Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.
250/250 Twin Head £910
250/500 Twin Head £975
500/500 Twin Head £1039
Skyport Universal Trigger Set £99.99



elinchrom D-Lite 2 RX Series Kits:
D-Lite 2 RX heads, 2x Stands, 2x 60x60cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.
200/200 Twin Head £599
200/400 Twin Head £549
400/400 Twin Head £679
D-Lite One RX Series Kits:
NEW! Umbrella Kit £375
NEW! Softbox kit £425



elinchrom Style RX Series Kits:
Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.
RX600 Twin Head £1199
RX1200 Twin Head £1649.99
Ranger Quadra RX Set A £1549



Lightmeters:
Sekonic L-308s £139
Pro 478DR £399.99
DigiPro F £159.99
Paper:
Colorama From 1.35x11m £34.99 1.72x11m £43.99 2.72x11m £53.99



Lastolite EzBalance 12% Grey
£18.99
HiLite w/Train Support £124.99
Reflectors:
30cm £12.99
75cm £32.99
95cm £53.99
120cm £74.99



Wex pro 7-in-1 Reflector
From £29.99
Reflector Kits
Inc Honeycomb & Diffuser:
42cm £99
55cm £129
70cm £159



PocketWizard MiniTT1
£134 Inc £15 Cashback* £149
FlexTT5 £129 Inc £20 Cashback* £149
Plus III Set £249.99



Terms and Conditions
All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £49.99** for orders over £100. £39.99** for orders under £100. Saturday deliveries are charged at a flat rate of £75.00** (**Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited ©Warehouse Express 2012.
*CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details.
Wex Showroom - Visit us today
• Touch, Try and Buy latest Cameras & Accessories
• Over 13,000 products to choose from
• Award winning specialists!
Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm
Unit B, Frenbury Estate, Norwich, NR6 5DP.

Reasons to buy from Wex Photographic

- live chat
- product reviews
- news & guides
- 13,000+ products

www.wexphotographic.com

Wex Photographic Showroom

UK's largest Independent Photographic Showroom



Monday 10am-6pm
Tuesday 10am-5pm
Wednesday-Saturday 10am-6pm
Sunday 10am-4pm

Frenbury Estate, Drayton High Road, Norwich, NR6 5DP.

Follow us on social networks:
Google+, Facebook and Twitter for latest news and product announcements.



Online Retailer

We would love for you to vote for us again in the **Good Service Awards** - compiled by Amateur Photographer and What Digital Camera Magazines.

visit <http://bit.ly/GoodServiceAwards2013>

For latest Printers, Inks & Camcorders visit us at www.wexphotographic.com



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£99.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	Lilly Inks
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	RX4800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830WD/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R1900
T0870 gloss	£7.99 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£6.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£9.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FWD/630FW,
T1292/3/4, each	£9.99 7ml	£4.49 13ml	BX635FWD/BX925FWD/BX935FWD, B42WD
T1571-9, each	£19.99 25.9ml each or £154.99 set of 8		Photo R3000 Turtle Inks
T1591-9, each	£13.99 17ml each or £99.99 set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	£12.99 13ml each or £69.99 set of 6		Photo RX700 Penguin Inks
T5801-9, each	£39.99 80ml each or £314.99 set of 8		Photo Pro 3800, 3880
No.18 Black	£7.99 5.2ml	NEW	Expression Home XP30, XP102, XP202, XP205
No.18 C/M/Y, each	£5.99 3.3ml	NEW	XP302, XP305, XP402, XP405
No.18 Set of 4	£21.99 set of 4	NEW	Daisy Inks
No.18XL Black	£14.99 11.5ml	NEW	Expression Home XP30, XP102, XP202, XP205
No.18XL C/M/Y, each	£10.99 6.6ml	NEW	XP302, XP305, XP402, XP405
No.18XL Set of 4	£44.99 set of 4	NEW	High Capacity Daisy Inks
No.24 B/L/C/L/M, each	£7.99 5.1ml	NEW	Expression Photo XP750, XP850
No.24 C/M/Y, each	£7.99 4.6ml	NEW	Elephant Inks
No.24 Set of 6	£41.99 set of 6	NEW	
No.24XL B/L/C/L/M, each	£11.99 9.8ml	NEW	Expression Photo XP750, XP850
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	High Capacity Elephant Inks
No.24XL Set of 6	£69.99 set of 6	NEW	
No.26 Black	£8.99 6.2ml	NEW	Expression Premium XP600, XP605, XP700,
No.26 Photo Black	£7.99 4.7ml	NEW	XP800
No.26 C/M/Y, each	£7.99 4.5ml	NEW	Polar Bear Inks
No.26 Set of 4 (no PB)	£29.99 set of 4	NEW	
No.26XL Black	£13.99 12.1ml	NEW	Expression Premium XP600, XP605, XP700,
No.26XL Photo Black	£12.99 8.7ml	NEW	XP800
No.26XL C/M/Y, each	£12.99 9.7ml	NEW	High Capacity Polar Bear Inks
No.26XL Set of 4 (no PB)	£49.99 set of 4	NEW	

If you cannot find the ink cartridges for your printer, please give us a call, or check our website, and we'll do our best to help.

We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

Canon Compatibles

BCI3e Black 26ml	£2.99
BCI6 B/C/M/Y 15ml	£2.99
BCI6 PC/PM/R/G 15ml	£2.99
PGI5 Black 29ml	£4.99
CLI8 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CLI521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CLI526 B/C/M/Y/GY 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£18.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
No.44XL Black	£22.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20	BOGOF £7.99
Smooth Gloss 290g, 6x4, 100 sheets	£17.99
Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25 sheets	*10 FREE £10.99
Smooth Gloss 290g, A4, 100 sheets	£35.99
Smooth Gloss 290g, A3, 25 sheets	£27.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25 sheets	*10 FREE £10.99
Smooth Pearl 290g, A4, 100 sheets	£35.99
Smooth Pearl 290g, A3, 25 sheets	£27.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Smooth Fine Art 190g, A4, 10 sheets	£13.99
Smooth H/weight Matt 200g, A4, 50 sheets	£12.99
Smooth Lustre Duo 280g, A4, 25 sh	BOGOF £12.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99

ICC profiles available for all Ilford papers

PermaJet

As a PermaJet Premier Stockist, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Distinction 360g, A4, 25	£25.99
Smooth Fine Art Portfolio 200g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured Fine Art Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

ICC profiles available for all PermaJet papers

Hahnemühle

Established in 1584, the Hahnemühle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g, A4, 25 sheets	£27.99
Sugar Cane 300g, A4, 25 sheets	£24.99
Photo Rag 308 300g, A4, 25 sheets	£29.99
Photo Rag Pearl 302g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

Fotospeed

As an Official Fotospeed Stockist, we can supply the complete Fotospeed range. Below is just a selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.99
Pigment Friendly Gloss 270g, A4, 50	*15 FREE £17.99
Pigment Friendly Lustre 270g, A4, 50	*15 FREE £17.99
Pigment Friendly Satin 270g, A4, 50	£17.99
Pigment Friendly Matt Duo 200g, A4, 100	£24.99
NT Natural Textured 315g, A4, 20	£17.99
NST Natural Soft Textured 315g, A4, 20	£17.99
HVS High White Smooth 315g, A4, 20	£19.99
NEW Platinum Baryta 300g, A4, 20	£22.99

ICC profiles available for all Fotospeed papers

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier

Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY

NEW LOWER PRICES

SanDisk

Sandisk Blue C4: 5MB/s

2GB 5MB/s	£9.27	£3.99
4GB 5MB/s	£12.41	£3.99
8GB 5MB/s	£21.10	£4.99
16GB 5MB/s	£39.39	£7.99

Sandisk Ultra C6: 30MB/s

4GB 30MB/s	£45.66	£4.99
8GB 30MB/s	£27.35	£6.99
16GB 30MB/s	£57.22	£10.99

Sandisk Extreme C10: 30&45MB/s

4GB 30MB/s	£21.33	£7.99
8GB 30MB/s	£37.42	£8.99
16GB 45MB/s	£62.02	£14.99
32GB 45MB/s	£92.02	£28.99

Sandisk Ultra 30MB/s

4GB 30MB/s	£21.76	£13.99
8GB 30MB/s	£36.12	£19.99
16GB 30MB/s	£70.06	£34.99

Sandisk Extreme 60MB/s

8GB 60MB/s	£67.02	£29.99
16GB 60MB/s	£116.19	£49.99
32GB 60MB/s	£208.89	£89.99

Lexar

Compact Flash: 400X

8GB 90MB/s	£148.46	£29.99
16GB 90MB/s	£204.25	£54.99

Compact Flash: 600X

8GB 90MB/s	£177.38	£43.69
16GB 90MB/s	£271.30	£77.69

Compact Flash: 1000X

16GB 150MB/s	£371.30	£109.99
32GB 150MB/s	£669.56	£199.99

SDHC Class 10: 400X

8GB 90MB/s	£136.73	£14.99
16GB 90MB/s	£246.47	£22.99

SDHC Class 10: 600X

16GB 90MB/s	£180.73	£37.99
32GB 90MB/s	£329.79	£69.99

Transcend

Compact Flash

8GB 90MB/s	£59.99	£29.99
16GB 90MB/s	£99.99	£49.99

SD Cards

2GB	£8.99	£3.99
4GB Class 10	£19.99	£5.99
8GB Class 10	£29.99	£7.99
16GB Class 10	£49.99	£14.99

USB Pen Drives

4GB Transcend	£41.99	£4.19
8GB Transcend	£49.99	£5.99
16GB Transcend	£34.99	£11.59

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AAA 2450mAh Duracell	£6.99	
AA 2500mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh DeKlin	£44.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AAA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Rechargeable Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £12.99
NB-8L for Canon £9.99
NB-9L for Canon £9.99
NB-10L for Canon £12.99
BP-511 for Canon £12.99
LP-E5 for Canon £12.99
LP-E6 for Canon £29.99 £19.99
LP-E8 for Canon £15.99
LP-E10 for Canon £12.99
NP40 for Fuji £9.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP95 for Fuji £9.99
NP140 for Fuji £12.99
NP150 for Fuji £12.99
NP400 for Minolta £12.99
EN-EL1 for Nikon £9.99
EN-EL3/3A for Nikon £9.99
EN-EL3E for Nikon £15.99
EN-EL5 for Nikon £9.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
EN-EL14 for Nikon £24.99
EN-EL15 for Nikon £29.99
EN-EL19 for Nikon £12.99
EN-EL20 for Nikon £14.99
LI10B/12B for Olympus £9.99
LI40B/42B for Olympus £9.99
LI50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-S005 for Panasonic £9.99
CGR-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
DMW-BCG10 for Panasonic £19.99
DMW-BCJ13 for Panasonic £19.99
DMW-BCK7 for Panasonic £19.99
DMW-BLB13 for Panasonic £19.99
DMW-BLE9 for Panasonic £14.99
DMW-BMB9 for Panasonic £24.99
D-Li50 for Pentax £12.99
D-Li90 for Pentax £12.99
D-Li109 for Pentax £12.99
SLM-1137D for Samsung £9.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: £99.99
For Canon 5D MkIII: £99.99
For Canon 7D: £99.99
For Canon 30/40/50D: £59.99
For Canon 60D: £99.99
For Canon 450D/500D: £69.99
For Canon 550D: £99.99
For Canon 60D/650D: £99.99
For Canon 1000D: £69.99
For Nikon D80/D90: £59.99
For Nikon D800/D800E: £99.99
For Nikon D7000: £99.99

Many more batteries in stock!

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1) £1.99
CR2 Energizer Lithium (1) £1.99
2CR5 Energizer Lithium (1) £3.99
CRV3 Energizer Lithium (1) £5.99
LR44 Energizer Alkaline (2) £1.99
CR2025, CR2032 etc £1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
--	------------

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£8.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. They also give a slight soft focus effect.

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-62mm	58-67mm	72-67mm
46-49mm	55-68mm	62-67mm	72-77mm
49-52mm	58-62mm	62-72mm	77-72mm

All just £4.99 each!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£13.99
Autofocus Tubes	£17.99

Extension Bellows



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW!	NEW!	
£114	£149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288

Lightweight

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW!		NEW!
Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 £49 DR-466 £72 DR-467 £79	3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack.	Protect your camera against the elements!	The ultimate protection from the weather!
Standard £6 Flash £18	E690 Small £37 E702 Large £52	70-200 £109 70-200 Flash £114 300-600 £118

CAMERA STRAPS

BLACKRAPID The world's fastest camera straps!

RS-4 Classic £54.99	RS-5 Cargo £64.99	RS-7 Curve £59.99	RS-W1 Womens £59.99	RS-SPORT £59.99	RS-DR1 Double £119.99	SnapR-35 Large £44.99
---------------------	-------------------	-------------------	---------------------	-----------------	-----------------------	-----------------------

OP TECH USA The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99	Adapt-its (4) £4.99
Classic Strap £16.99	Extensions (2) £6.99
Super Classic £19.99	UniLoop (2) £6.99
Pro 3/8 Strap £17.99	ProLoop (2) £9.99
Pro Loop Strap £18.99	LensSupport (2) £9.99
Utility Sling Strap £29.99	Sling Adapter £10.99

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate.	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate.	Multi award-winning pistol grip head with spirit level, friction control and panoramic function.
Weight: 0.42kg Load: 5.0kg £67.49	Weight: 0.39kg Load: 10.0kg £67.49	Weight: 0.75kg Load: 6.0kg £107.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens.	Heavy duty gimbal head, with massive load rating. Flat mounting for lens.	A1682TB0 £179 A1692TB0 £189
Weight: 0.8kg Load: 12.0kg £229	Weight: 1.4kg Load: 23.0kg £329	Flat Traveller 2 A1182TB0 £204 A1192TB0 £209

KOOD

A284 Tripod	C2504 Monopod	C2804 Monopod
Aluminium 4-section	Carbon Fibre 4-section	
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99	Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £66.99

hähnel

Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH40 alloy ball head, and carrying case.	Including BH40 alloy ball head.	Including 3-way fluid damped pan/tilt head.
Weight: 1.20kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £39.99	Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99	Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

TRIGGERS & METERS

PocketWizard

The NEW Plus III

Single Unit	£129
Double Unit	£249
Triple Unit	£369

Mini & Flex
The world's leading TTL wireless triggering system.

AC3 Zone Controller £49
TT1 Mini Transmitter £149
TT5 Flex Transceiver £159

SEKONIC

L208 TwinMaster
Analogue, incident and reflected, ambient light only.
£85

L308S FlashMate
Digital, incident and reflected, ambient and flash light.
£139

L478D LiteMaster Pro £349
L478DR LiteMaster Pro £399

hähnel

Hahnel Combi TF
Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter £49.99

NEW GigaT MkII £65
NEW Tuff TTL £99

YONGNUO

Yongnuo CTR-301P £27.99
Extra Receivers £18.99
Yongnuo RF-602 £29.99
Extra Receivers £19.99
Yongnuo RF-603 £31.99

Yongnuo YN-460II and YN-560II flashguns also in stock!

FLASH GUNS

Nissin

Free batteries with every Nissin Flashgun

Nissin Di866 MkII
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.
£189.99 Canon, Nikon & Sony

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.
£114.99 Canon, Nikon & Sony

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser.
£72.99 Canon, Nikon & Olympus

Metz

Free batteries with every Metz Flashgun

24 AF-1 £49.99
36 AF-5 £69.99
44 AF-1 £129.99
50 AF-1 £169.99

Canon, Nikon, Sony, & Olympus

Nissin MF18 Ring Flash
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit.
£279.99

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGB

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Canon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

STUDIO ACCESSORIES

westcott

Apollos and Halos

The convenience of an umbrella means the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

28" Apollo £99.99
Apollo Orb £119.99
Apollo Strip £119.99

Collapsible Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver £19.99
43" Umbrella White £19.99
43" Umbrella White/Black £21.99

Westcott 28" Apollo Flash Kit
Including shoe mount, 28" Apollo and light stand.
£184 £129.99

Westcott Umbrella Flash Kit
Including shoe mount, umbrella and light stand.
£81 £64.99

Westcott 5-in-1 Reflector Kit
Including reflector holder, and light stand.
£110 £79.99

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 www.premier-ink.co.uk



Premier
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

Special Offers

Canon Battery Grips by Hahnel

with FREE Hahnel LP-E6 battery



Canon 5D Mk II
Canon 5D Mk III
Canon 7D
Canon 60D
£99.99

Canon PGI9 Pro 9500 inks



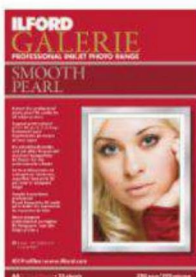
Each
£8.99
Set of 10
£82.99

Sandisk USB Pen Drives



8GB
£4.99
16GB
£7.99
32GB
£14.99

Ilford Galerie Smooth Pearl



A4
35 sheets
25+10 FREE
£10.99
6x4
100 sheets
£10 OFF RRP
£12.99

Epson T096... R2880 inks



Each
£8.99
Set of 8
£69.99

Sandisk SDHC Extreme



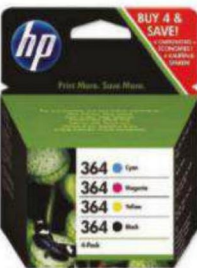
8GB
£8.99
16GB
£14.99
32GB
£26.99
Sandisk CF also in stock

Epson Premium Glossy Paper



A4
30 sheets
15+15 FREE
£9.99
6x4
80 sheets
40+40 FREE
£9.99

HP No.364 ink multipack



Set of 4
£19.99
(equivalent to
£4.99 each)

Kata DL-DR-465



Lightweight,
comfortable,
protective
dual
compartment
photo
rucksack
£40 OFF RRP
£49.99

www.premier-ink.co.uk

Telephone 01926 339977 or 0800 1077 211.

Premier Ink & Photographic, Longfield Road, Leamington Spa, Warwickshire, CV31 1XB

Mifsuds
.COM

FAMILY RUN SINCE 1954



Mail Order :
01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

MON - FRI 8am - 7pm,

SAT 9am - 5pm,

SUN 10am - 1pm.

SHOP OPEN

MON - SAT 9am - 5pm,
SUN 10am - 1pm.



Canon

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

EOS DSLRS + KITS

1D X body . . . £4949
6D body £1789
6D + 24-105
f4 L £2519



5D MKIII body . . . £2329
5D MKIII + 24-105 IS . . . £2977
7D body . . . £1066
7D + 15-85 IS . . . £1589
7D + 18-135 IS . . . £1447
60D body . . . £679

60D + 18-55 IS £799
650D body £515
650D + 18-55
IS II £579



650D + 18-135 IS STM . £839
SPECIAL 600D + 18-55 IS £499

1100D body . £299 1100D + 18-55 IS £389

COMPACT CAMERAS

G15 . . . £479 G1X . . . £509

SX50 . . . £379 S100 . . . £279

EF-S ON FULL FRAME LENSES

10-22 F3.5/4.5 USM . . . £614

15-85 F3.5/5.6 IS U no box £499

17-55 F2.8 IS USM . . . £769

17-85 f4/5.6 IS USM unboxed £379

18-55 F3.5/5.6 IS unboxed . £99

18-135 F3.5/5.6 IS STM . . £389

18-135 F3.5/5.6 IS U no box £279

18-200 F3.5/5.6 . . . £419

55-250 F4/5.6 IS II . . . £239

60 F2.8 Macro USM . . . £339

EF LENSES

8-15 F4 L USM Fisheye . . £1047

14 F2.8 LII . . . £1777

16-35 F2.8 MKII L USM . . £1097

17 F4 TSE L . . . £1847

17-40 F4 USM L . . . £589

20 F2.8 USM . . . £377

24 F1.4 L II USM . . . £1249

24 F2.8 IS U . . . £589

24 F2.8 . . . £347

24 F3.5 L TSE MKII . . . £1629

24-70 F2.8 L II USM . . . £1963

24-70 F4 L IS USM . . . £1499

24-105 F4 L IS USM unboxed . £739

28 F1.8 USM . . . £354

28 F2.8 IS U . . . £569

35 F1.4 L USM . . . £1077

35 F2 IS USM . . . £799

35 F2 . . . £199

40 F2.8 . . . £169

50 F1.2 L USM . . . £1189

50 F1.4 U . . . £279

50 F1.8 II . . . £87

65 F2.8 MPE . . . £785

70-200 F2.8 IS USM LII . . £1779

70-200 F2.8 non IS L USM . . £939

70-200 F4 L IS USM . . . £888

70-200 F4 L USM . . . £479

70-300 F4/5.6 L IS USM . . £1077

70-300 F4.5/5.6 IS USM . . £419

85 F1.2 L II . . . £1629

85 F1.8 USM . . . £289

100 F2.8 IS L USM macro . £679

100 F2.8 Macro USM . . . £417

100-400 F4.5/5.6 IS L USM £1219

135 F2 L USM . . . £889

180 F3.5 L USM Macro . . £1149

200 F2.8 II L USM . . . £599

300 F2.8 LII IS USM . . . £4929

300 F4 L IS USM . . . £1079

400 F2.8 IS L II USM . . . £8377

400 F5.6 L USM . . . £1047

500 F4 IS LII USM . . . £8199

600 F4 IS LII USM . . . £10777

Ext tube 12II . . . £79

Ext tube 25II . . . £129

1.4x III or 2x III converter ea £379

FLASH & ACCESSORIES

Angle finder C . . . £219

BG-E5 grip (450D) . . . £107

BG-E6 grip (5D MKII) . . . £187

BG-E7 grip (7D) . . . £139

BG-E8 grip (550D) . . . £115

BG-E9 grip (60D) . . . £129

BG-E11 grip (5D MKIII) . . £289

LP-E4 . . . £159

LP-E6 . . . £80

MR 14EX Ringlight . . . £469

MT-24EX . . . £789

270 EX II . . . £139

320EX . . . £185

430 EX II . . . £199

600EX RT . . . £479

CP-E4 compact battery pack . £149

Off camera shoe cord OC-E3 . £59

LC5 wireless set . . . £449

STE2 Transmitter . . . £239

GP-E2 GPS receiver . . . £299

RS-80N3 . . . £49

TC-80N3 . . . £149



Nikon

MIFSUDS ARE NIKON PROFESSIONAL DEALERS

DIGITAL SLR + KITS

D4 body £4329

D800 body . . . £1963

D800E body . . . £2379

D600 body £1475

D600 +

24-85 G £1949

D7000 body . . . £649

D7000 +

18-105 VR . . . £799

D5200 body £719

D5200 + 18-55 VR £819

D5100 body . . . £379

D5100 + 18-55 VR . . . £419

D3200 body . . . £384

D3200 + 18-55 VR . . . £437



COMPACT CAMERAS

P7700 . . . £489

P510 . . . £275 S9300 . . £179

DIGITAL ONLY LENSES

10.5 F2.8 DX . . . £549

10-24 F3.5/4.5 G AFS DX . £629

12-24 F4 DX . . . £859

16-85 F3.5/5.6 AFS VR DX £439

17-55 F2.8 DX . . . £1099

18-105 F/3.5-5.6G ED VR . £197

18-300 F3.5/5.6 G ED VR DX £689

35 F1.8 G DX . . . £149

40 F2.8 AFS G DX . . . £189

55-300 F4.5/5.6 G VR DX . £289

85 F3.5 G VR DX . . . £379

LENSES

14 F2.8 AFD . . . £1047

14-24 F2.8 G ED AFS . . £1337

16 F2.8 AF-D Fisheye . . £699

16-35 F4 AFS VR . . . £839

20 F2.8 AF-D . . . £459

24 F1.4 AFS G . . . £1589

24 F2.8 AF-D . . . £335

24 F3.5 PCE . . . £1449

24-70 F2.8 G ED AFS . . £1229

24-85 F3.5/4.5 G ED VR . £419

24-120 F4 G ED VR . . . £819

28 F1.8 AF . . . £565

28 F2.8 AFD . . . £249

28-300 F3.5/5.6 G ED VR . £677

35 F1.4 G . . . £1477

35 F2 AF-D . . . £289

50 F1.4 AFS-G . . . £297

50 F1.8 G . . . £169

50 F1.8 AF-D . . . £129

60 F2.8 AFS . . . £397

70-200 F2.8 VR II . . . £1589

70-200 F4 G ED VR . . £1169

70-300 F4.5/5.6 VR . . . £419

80-400 F4.5/5.6 VR AFD . £1377

85 F1.4 AFS G . . . £1189

85 F1.8 AFS G . . . £377

105 F2.8 VR macro . . . £619

200 F2 G VR II . . . £3749

200-400 F4 VR II . . . £4888

300 F2.8 AFS G VR II . . £4189

300 F4 AF-S . . . £997

400 F2.8 AFS VR II . . . £5949

500 F4 AFS VR II . . . £5666

600 F4 AFS VR II . . . £6849

TC14EII converter . . . £349

TC17EII converter . . . £349

TC20EIII converter . . £379

FLASH & ACCESSORIES

GP-1 . . . 1 only . . . £199

MBD14 (D600) . . . £239

MBD12 Grip (D800/E) . . £269

MBD11 Grip (D7000) . . . £189

MBD10 Grip (D300/D700) . £219

DR-5/DR-6 angle finder each £229

SBR200 wireless rem S/Lite £199

SBR1 ringflash . . . £389

SBR1C1 ringflash/command £539

SB-700 . . . £249

SB-910 . . . £319

SC-28 . . . £59 SC-29 . . £69

SU-800 flash slave no box . £199

MC36 . . . £129

MC30 . . . £69

EN-EL3E . . . £67

ENEL4A . . . £109

EN-EL18 . . . £99

ME-1 Stereo Microphone . . £87

WT-5 Wireless trans for D4 £449

WU-1a wireless adapt D3200 £55

NX Capture 2 . . . £169

WANTED

We want your good quality cameras and lenses

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at info@mifsuds.com or ring **01803 852400**



SIGMA

MIFSUDS ARE SIGMA PRO LENS STOCKISTS
3 YEAR WARRANTY ALL LENSES

10-20 F3.5 EX DC HSM . . . £459 50-500 F4/5.6 OS HSM CAF/NAF £1099

10-20 F4/5.6 EX DC CAF/NAF . £369 70-200 F2.8 EX DG OS . . . £899

12-24 F4.5/5.6 EX DG mac MKII . £679 70-300 4.5/5.6 APO DG mac . . £169

17-50 F2.8 EX DC OS HSM . . £499 85 F1.4 EX DG HSM . . . £669

17-70 F2.8/4.5 DC OS . . . £299 105 F2.8 EX DG OS . . . £549

18-50 F2.8/4 DC OS . . . £169 120-300 F2.8 EX DG OS CAF/NAF £1899

18-200 F3.5/6.3 DC OS II . . . £299 120-400 F4.5/5.6 APO OS NAF only £629

18-250 F3.5/6.3 DC OS CAF/NAF £339 150 F2.8 EX DG OS . . . £799

24-70 F2.8 EX IF DG HSM . . £589 150-500 F5/6.3 DG OS CAF/NAF £799

30 F1.4 EX DC HSM . . . £379 180 F2.8 EX DG OS . . . £1499

50 F1.4 EX DG . . . £379 1.4x EX DG converter . . . £199

50 F2.8 EX DG . . . £269 2x EX DG converter . . . £229

50-150 F2.8 DC MKII .

If what you are looking for is not listed...
email with your requirements & we will advise when we have what you want.

Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order :
01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

MON - FRI 8am - 7pm,

SAT 9am - 5pm,

SUN 10am - 1pm.

SHOP OPEN

MON - SAT 9am - 5pm,

SUN 10am - 1pm.

FUJI X-Pro 1

Big Brother to the
X-E1 Pro

X-Pro 1 Body only

£1297



FUJI X-100 Limited Edition

Kit comprises X-100 Black,
leather case, metal lens
hood and adapter, protector
filter - our price...

£719



FUJI X-E1 Pro IN STOCK

The waiting is over! X-E1 now in
stock at Mifsuds

X-E1 Pro Body only

£689

X-E1 Pro +
18-55mm

f2.8/4 OIS R

£1089



Add an extra lens - NEW LOWER PRICES

18mm f2 £429

35mm f1.4 £444

60mm f2.4 £499

Part
Exchange
Welcome

NIKON AT MIFSUDS

D4



Body only

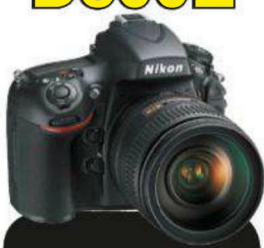
£4329

200-400mm
f4 VR II



£4888

D800E



Body only

£2379

300mm f2.8
AFS G VR II



£4189

D800



Body only

£1963

400mm f2.8
AFS VR II



£5949

D600



Body only

£1475

500mm f4
AFS VR II



£5666

D5200



Body only

£719

600mm f4
AFS VR II



£6849

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation November 26th 2012. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily (Mon-Fri) - latest prices on-line. E&OE.



Please follow us on

facebook
27-29, Bolton
Street, Brixham.
Devon. TQ5 9BZ.

Mail Order :

**01803
852400**



Mifsuds
.COM
FAMILY RUN SINCE 1954

WANTED NOW!

We want your good quality cameras and lenses -

WE BUY FOR CASH

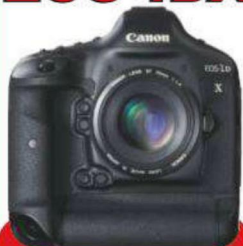
PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at info@mifsuds.com or ring 01803 852400

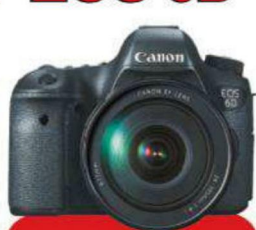
CANON AT MIFSUDS

EOS 1DX



Body only
£4949

EOS 6D



Body only
£1789

**EOS 5D
MKIII**



Body only
£2329

**EOS
650D**



body **£515**
c/w 18-55 IS **£579**
c/w 18-135 IS STM **£839**

**18-135mm
IS STM**



£389

**24mm
f2.8 IS**



£589

**28mm
f2.8 IS**



£569

**24-70mm
f2.8 MKII**

£1963



**600EX
RT**

£539



**300mm
f2.8 LII
IS USM**



£4929

**400mm
f2.8 LII
IS USM**



£8377

**500mm
f4 LII IS
USM**



£8199

**600mm
f4 LII IS
USM**



£10777

Visit our clearance site on ebay <http://stores.ebay.co.uk/Mifsuds-Photographic>

Mail order used items sold on 10 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only).
Subscribe to our email newsletter - be amongst the first to learn about special offers and promotions - ask us for details.

Prices correct when compiled November 26th 2012. E&OE.



Connect
now with
your QR
app

BUY ONLINE (new stock only) - CHECK LATEST PRICES - UPDATED DAILY:

www.mifsuds.com
(SECURE SSL ENCRYPTION)



Ask the experts at
londoncameraexchange
28 branches nationwide & online

visit our
new look
website today!

28 local branches at:

Bath 13 Cheap Street
Tel: 01225 462234
Bristol Baldwin Street
Tel: 0117 929 1935
Bristol 53 The Horsefair
Tel: 0117 9276185
Chester 9 Bridge Street Row
Tel: 01244 326 531
Chesterfield 1a South Street
Tel: 01246 211891
Cheltenham 10-12 The Promenade
Tel: 01242 519851
Colchester 12 Eld Lane
Tel: 01206 573444
Derby 17 Sadler Gate
Tel: 01332 348644
Exeter 174 Fore Street
Tel: 01392 279024
Fareham 135 West Street
Tel: 01329 236441
Gloucester 12 Southgate Street
Tel: 01452 304513
Guildford 8/9 Tunsgate
Tel: 01483 504040
Leamington Clarendon Avenue
Tel: 01926 886166
London 98 The Strand
Tel: 020 7379 0200
Lincoln 6 Silver Street
Tel: 01522 514131
Manchester 37 Parker St.
Tel: 0161 236 5819
Norwich 12 Timber Hill
Tel: 01603 612 537
Nottingham 7 Pelham Street
Tel: 0115 9417486
Paignton 71 Hyde Road
Tel: 01803 553077
Plymouth 10 Frankfort Gate
Tel: 01752 664894
Portsmouth Cascades Centre
Tel: 023 92839933
Reading 7 Station Road
Tel: 0118 9592149
Salisbury 6 Queen Street
Tel: 01722 335436
Southampton 10 High Street
Tel: 023 8022 1597
Southampton 11 Civic Centre Road
Tel: 023 8033 1720
Taunton 6 North Street
Tel: 01823 259955
Winchester 15 The Square
Tel: 01962 866203
Worcester 8 Pump Street
Tel: 01905 22314

Most branches open 9am-5.30pm Mon-Sat. Please check your local store for availability before making a special journey.

UK Mail Order Next day delivery available from all LCE branches Postage & Insurance £7 for most items.



E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

the new & **used** equipment specialists



Find that elusive **used camera** or **gadget** on our updated website.

WE WANT YOUR
used cameras & lenses
WE PAY CASH
for good quality camera equipment
visit your local LCE store now!

Point your smart phone at the 'Quick Reference' code to link directly to our secondhand camera equipment pages. Search online and view all our stock.



For amazing part-exchange deals or to sell us your old equipment visit your local LCE branch.

Search our used equipment selection at:

www.LCEgroup.co.uk

or follow us on:
twitter



CAMERAS LENSES BAGS TRIPODS PRINTERS BINOCULARS SCOPES FLASHGUNS & LIGHTING ACCESSORIES TRAINING

Canon EOS 650D

Brilliance made easy.

The EOS 650D is your first step towards a world of creative adventure and fun. With a host of special features, it blends technology with ease-of-use and is the number one choice for the entry-level user.

Purchase a 650D & receive a 1/2 price Gadget bag 300EG

Canon EOS 650D Body Only **See web** EOS 650D + EF-S 18-55 IS II **See web**
SRP £699.99 SRP £799.99

Canon EOS M

Power to Generation M.

An 18-megapixel interchangeable lens compact system camera small enough to take anywhere. Enjoy simple creative controls and superb low-light performance for stunning images.

IN STOCK! See website for full details and to place an order
EOS M + 18-55mm SRP £769.99

Canon EOS 6D

Your entry into the full-frame world.

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design. Ideal for portrait photography and travel, offering tight control over depth of field.

IN STOCK! See web for full details and to place an order
EOS 6D Body SRP £1,799.99 EOS 6D + EF 24-105mm f/4 L IS SRP £2,519.99

Canon EOS 1100D

£30 Cashback
on Canon EOS 1100D between 18.10.12 & 24.01.13

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight

EOS 1100D Body Only **£258.00*** EOS 1100D + 18-55 IS II **£324.99***

*Price includes £30 cashback. You pay £288.00 / £354.99 & claim £30 from Canon UK.

Canon EOS 600D

£40 Cashback
on Canon EOS 600D between 18.10.12 & 24.01.13

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen

EOS 600D Body Only **£403.00*** EOS 600D + 18-55 IS II **£449.99***

*Price includes £40 cashback. You pay £443.00 / £489.00 & claim £30 from Canon UK.

Canon EOS 60D

£40 Cashback
on Canon EOS 60D between 18.10.12 & 24.01.13

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen

EOS 60D Body Only **£649.00*** EOS 60D + 17-85 IS **£890.99***

*Price includes £40 cashback. You pay £689.00 / £930.99 & claim £40 from Canon UK.

Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD

EOS 7D Body Only **£1,069.00** EOS 7D + 18-135 IS **£1,333.00**

Add a Canon BG-E7 battery grip for only £139.99

Canon EOS 5D Mark II

See web for lowest UK price!

- ▶ 21.1 Megapixel CMOS sensor
- ▶ Up to 3.9fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" VGA LCD with Live View

EOS 5D II Body Only **See web** EOS 5D II + 24-105 IS **See web**

Add a Canon LP-E6 battery for only £64.99

Canon EOS 5D Mark III

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity
- ▶ Full-HD video with manual control

EOS 5D Mk III Body Only **See web** EOS 5D III + 24-105 IS USM **See web**

Add a Canon LP-E6 battery for only £49.99

Canon EOS-1D X

- ▶ 18.1 MP full frame sensor
- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ Full HD 1080p EOS movie

EOS-1D X Body Only **See web**

Add a Canon LP-E4N battery for only £139.99

Canon PowerShot G1X

- ▶ 14.3 MP CMOS sensor
- ▶ HS System with DIGIC 5
- ▶ 4x Optical Zoom
- ▶ 3.0" Vari-angle LCD Screen
- ▶ Full HD Movie

PowerShot G1X **£559.00**

See website for bundle deals with the G1 X

Canon Lenses

Lenses highlighted in red include between £20-£160 cashback, claimed back from Canon UK.
For full details see www.ParkCameras.com/AP

EF 50mm f/1.8 II

Now £89.99 **Save £40**
Was £129.99

- 14mm f/2.8 II USM **£1,859.99**
- 20mm f/2.8 USM **£419.99**
- 24mm f/1.4L Mk II USM **£1,299.00**
- 24mm f/2.8 **£339.00**
- 24mm f/2.8 IS USM **£679.00**
- 28mm f/1.8 USM **£382.99**
- 28mm f/2.8 IS USM **£599.99**
- 35mm f/1.4L USM **£1,099.99**
- 35mm f/2.0 IS USM **NEW**
- 40mm f/2.8 STM **£199.99**
- 50mm f/1.2 L USM **£1,268.00**
- 50mm f/1.4 USM **£265.99**
- 50mm f/1.8 II **£89.99**
- 50mm f/2.5 Macro **£229.00**
- EF-S 60mm f/2.8 Macro MP-E 65mm f/2.8 **£840.99**
- 85mm f/1.2L II USM **£1,699.00**
- 85mm f/1.8 USM **£304.00**
- 100mm f/2 USM **£375.00**
- 100mm f/2.8 USM Macro **£394.99**
- 100mm f/2.8 Macro IS USM **£649.99**
- 135mm f/2.0L USM **£899.00**
- 180mm f/3.5L USM Macro **£1,149.99**
- 200mm f/2.0L IS USM **£4,699.00**

EF 100mm f/2.8L Macro IS USM

Now £664.00* ***£55 Cashback**
between 18.10.12 & 24.01.13

- 200mm f/2.8L USM/2 **£624.00**
- 300mm f/2.8L USM IS II **£5,199.00**
- 300mm f/4.0L USM IS **£1,099.00**
- 400mm f/2.8L USM IS II **£8,499.00**
- 400mm f/4.0 DO L USM IS **£5,378.99**
- 400mm f/5.6L USM **£1,079.00**
- 500mm f/4.0L USM IS II **£8,249.00**
- 600mm f/4.0L USM IS II **£10,999.00**
- 800mm f/5.6L IS USM **£9,749.00**
- EF-S 10-22mm f/3.5-4.5 USM **£569.00**
- EF-S 15-85mm f/3.5-5.6 IS USM **£512.00**
- 16-35mm f/2.8L II USM **£1,914.00**
- 17-40mm f/4.0L USM **£541.00**
- EF-S 17-55mm f/2.8 IS USM **£714.00**
- EF-S 17-85mm f/4.0-5.6 IS USM **£304.99**
- EF-S 17-85mm IS (No packaging) **£260.00**
- EF-S 18-55mm f/3.5-5.6 IS II **£132.00**
- EF-S 18-55mm IS II (No packaging) **£85.00**
- EF-S 18-135mm f/3.5-5.6 IS STM **£386.00**

EF 70-300mm f/4.0-5.6L IS USM

Now £1,009.00* ***£80 Cashback**
between 18.10.12 & 24.01.13

- 18-135mm IS STM (No packaging) **£369.99**
- EF-S 18-200mm f/3.5-5.6 IS **£359.00**
- 24-70mm f/2.8L II USM **£2,099.00**
- 24-70mm f/4.0L IS USM **NEW** **£769.00**
- 24-105mm f/4.0L IS USM **£699.99**
- 28-135mm f/3.5-5.6 USM IS **£372.99**
- 28-300mm f/3.5-5.6L IS USM **£2,099.00**
- EF-S 55-250mm f/4-5.6 IS II **£194.99**
- 70-200mm f/2.8L IS II USM **£1,639.00**
- 70-200mm f/2.8L USM **£909.00**
- 70-200mm f/4.0L IS USM **£849.00**
- 70-200mm f/4.0L USM **£455.00**
- 70-300mm f/4.0-5.6 IS USM **£354.99**
- 70-300mm f/4.0-5.6L IS USM **£1,009.00**
- 70-300mm f/4.5-5.6L IS USM **£1,099.00**
- 75-300mm f/4.0-5.6 Mk III **£189.00**
- 75-300mm f/4.0-5.6 USM III **£234.99**
- 100-400mm f/4.5-5.6L USM IS **£1,149.00**
- 200-400mm f/4.0L USM IS **TBC**
- 1.4x III Extender **£375.00**
- 2x III Extender **£399.00**
- EF 12 II Extension Tube **£79.99**
- EF 25 II Extension Tube **£139.99**

'Tis the season to be saving!

UP TO £160 CASHBACK on selected Canon products

OR MIX & MATCH BUY ANY 2 PRODUCTS AND CLAIM 2 CASHBACKS PLUS A BONUS £25 CASHBACK

Offer 18/10/12 & 24/01/13

Canon LP-E6 Battery

Now £69.99
was £74.99

For use with EOS 60D, EOS 7D & EOS 5D Mk II

Canon LP-E8 Battery

Now £44.99
was £49.99

For use with EOS 550D and EOS 600D

Canon LP-E10 Battery

Now £44.99
was £49.99

For use with EOS 1100D

Canon Speedlite 320EX

Now £187.99
was £269.99

Canon Speedlite 430EX II

Now £219.99
was £314.99

Canon MacroLite MR-14EX

Now £479.99
was £682.99

Canon BG-E6 Batt. Grip

Now £199.99
was £315.99

For use with EOS 5D Mk II

Canon BG-E8 Batt. Grip

Now £114.99
was £179.99

For use with EOS 550D and EOS 600D

Canon PIXMA PRO-1

Now £649.99
was £799.00

As a Canon Professional Imaging Partner, Park Cameras is designed to give you the very best photographic retail experience.

Compacts

For money saving deals with memory & cases, visit our website. Prices are updated DAILY. See our website for the latest low price on compact cameras.

Canon PowerShot SX240 HS

- ▶ Zoom in on every moment
- ▶ 12.1 Megapixels
- ▶ 20x Optical Zoom

Now Only £149.00*
Was £299.00 *Includes £40 cashback

Canon IXUS 500 HS

- ▶ Tiny, 12x zoom IXUS
- ▶ 10.1 Megapixels
- ▶ 12x Optical Zoom

Now Only £149.99*
Was £309.00 *Includes £30 cashback

Canon IXUS 510 HS

- ▶ Stylish and well connected
- ▶ 10.1 Megapixels
- ▶ 12x Optical Zoom

Now Only £189.99*
Was £349.00 *Includes £30 cashback

Wi-Fi enabled

Canon PowerShot D20

- ▶ One camera. Endless adventures
- ▶ Water, shock, freeze & dustproof
- ▶ 12.1 Megapixels

Now Only £299.00
Was £349.00

Canon PowerShot S110

- ▶ Pocketable performance
- ▶ 12.1 Megapixels
- ▶ 5x Optical Zoom

See web for low price!
SRP £429.99

Canon PowerShot G15

- ▶ The fast, bright expert compact
- ▶ 12.1 Megapixels
- ▶ 5x Optical Zoom

Now Only £529.00
Was £549.99

PARKCameras



Visit our state of the art showroom in West Sussex, less than 15 miles from Brighton

York Road, Victoria Business Park, Burgess Hill, West Sussex, RH15 9TT

CAMERAS

LENSES

BAGS

TRIPODS

PRINTERS

Nikon D5200



Discover new perspectives with the inspirational D5200.

The 24.1-megapixel DX-format CMOS sensor captures finely detailed images, and the advanced 39-point autofocus system is always on target.

NOW IN STOCK!

See web for full details and to place an order

D5200 Body SRP £719.99

D5200 + 18-55mm VR SRP £819.99

Nikon D600



Take your photography to another level with the D600.

From true wide-angle to super-telephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

Nikon D600 Body Only **£1,475.99**

Body SRP £1,955.99

Nikon D600 + 24-85 VR **£1,965.00**

Body SRP £2,443.99

Nikon D800



Create monumental images with the groundbreaking D800.

The 36.3 megapixel FX-format sensor and class-leading autofocus system deliver unprecedented levels of depth and detail in your photography.

Nikon D800 Body Only **£1,999.99***

SRP £2,599.99

Nikon D800E Body Only **£2,395.00**

SRP £2,899.99

Nikon J2 + 10-30mm

- ▶ 10.1 Megapixels
- ▶ Full-HD Movie Recording

Now Only £449.00

Was £499.99



Nikon V2 + 10-30mm

- ▶ 14.2 Megapixels
- ▶ 60 fps continuous shooting

See web for low price!

SRP £799.99



Nikon D3100 + 18-55mm VR

- ▶ 14.2 Megapixels
- ▶ Scene Recognition System

Now Only £329.00

Was £499.99



Nikon D3200 + 18-55mm VR

- ▶ 24.2 Megapixels
- ▶ Scene Recognition System

Now Only £444.99

Was £649.99



Nikon D5100 + 18-55mm VR

- ▶ 16.2 Megapixels
- ▶ Full-HD Movie Recording

Now Only £419.99*

Was £649.99



Nikon D90 + 18-105mm VR

- ▶ 12.3 Megapixels
- ▶ Advanced Scene Modes

Now Only £599.99

Was £849.99



Nikon D7000 Body Only

- ▶ 16.2 Megapixels
- ▶ 6 fps continuous shooting

Now Only £695.00

Was £1,005.99



Nikon D4 Body Only

- ▶ 16.2 Megapixels
- ▶ 11 fps continuous shooting

Now Only £4,399.00

Was £5,289.99



Nikon Lenses

Lenses highlighted in red include between £20-£70 cashback, claimed back from Nikon UK. For full details see our website

AF-G 10.5mm f/2.8G ED DX £549.00	AF-S 14-24mm f/2.8G ED £1,344.99
AF-D 20mm f/2.8 £470.99	AF-S 16-35mm f/4G ED VR £862.99
AF-D 24mm f/2.8D £364.00	AF-S 16-85mm f/3.5-5.6G VR £397.99
AF-S Nikkor 24mm f/1.4G ED £1,489.00	AF-S 17-55mm f/2.8G IF-ED £1,049.00
AF-D 28mm f/2.8 £245.99	AF-S 18-55mm VR (Unboxed) £85.00*
35mm f/1.8 AF-S DX £134.99	AF-S 18-105mm f/3.5-5.6G VR £224.99
AF-S 40mm f/2.8G ED Micro £170.00	AF-S 18-200mm f/3.5-5.6G VR II £536.99
AF-S 50mm f/1.4G £272.99	AF-S 18-300mm f/3.5-5.6G VR £649.00
AF-S 50mm f/1.8G £164.00	AF-S 24-70mm f/2.8G ED £1,235.00
AF-S 60mm f/2.8G ED Micro £409.99	AF-S 24-85mm f/3.5-4.5G ED VR £549.00
AF-D 85mm f/1.8D £299.00	AF-S 24-120mm f/4G ED VR £829.00
AF-S 85mm f/3.5G DX Micro £378.99	AF-S 28-300mm f/3.5-5.6G VR £679.00
AF-S 105mm f/2.8G VR IF-ED £609.00	AF-S 55-200mm f/4.5-5.6G VR £164.99
AF-S 200mm f/2G ED VR II £4,139.00	AF-S 55-300mm f/4.5-5.6G VR £289.99
AF-S 300mm f/2.8G ED VR II £4,099.99	AF-S 70-200mm f/2.8G VR II £1,579.00
AF-S 500mm f/4G ED VR £5,975.00	AF-S 70-300mm f/4.5-5.6G VR £414.99
AF-S 10-24mm f/3.5-4.5G DX £644.00	AF-D 80-400mm f/4.5-5.6 VR £1,239.99
AF-S 12-24mm f/4 G IF-ED DX £835.00	AF-S 200-400mm f/4G VR II £4,939.00

For the whole range of Nikon lenses, visit us instore or online at www.ParkCameras.com/AP

THE BEGINNING OF THE NEW OM-D

In stock from only **£999.00**
Evoking the classic design of the original OM Series introduced 40 years ago, and transforming it for the modern age, the Olympus OM-D Series is a new and entirely unique Micro Four Thirds camera system.

FREE 45mm Lens worth £279.99 (SRP) when buying an OM-D body or kit
See web for details
Offer ends 31/12/12



Battery Holder HLD-6 **Only £219.00**
was £229.99

Full Body Jacket CS-36FBC **Only £94.99***
was £99.99

Wireless Flash FL-600R **Only £299.00**
was £329.99

OLYMPUS E-PM2

- ▶ 16.1 Megapixels
- ▶ Fast AF & touch release
- ▶ Easy, intuitive operation
- ▶ 12 Art Filters
- ▶ Olympus Image Share



OLYMPUS E-PL5

- ▶ 16.1 Megapixels
- ▶ Best in class image quality
- ▶ Fast AF & touch release
- ▶ 3.0" tilt LCD display
- ▶ 12 Art Filters & Art Effects



New & Now in stock! See web for info

New & Now in stock! See web for info

Upgrade to triple kit for only £99.00!

Purchase an E-PM2 or E-PL5 14-42mm kit and buy a Pen Zoom kit that includes a 40-150mm lens, PEN Street Case M and 8GB SD Card worth £349.00 for **only £99.00 extra!** PLUS, purchase the bundle before 31st December and receive a **FREE 15mm body cap lens** worth £69.00 from Olympus UK!



VG-170 £74.99	Tough TG-820 £199.00	SP-820UZ NEW! £249.99
VH-410 NEW! £119.99	Tough TG-1 iHS Silver £249.00	SZ-14 £139.00
VR-340 £89.00	SP-620UZ £129.00	SZ-31MR £199.00
Tough TG-320 £124.99	SP-720UZ £171.00	XZ-1 £284.00
Tough TG-620 £179.00	SP-810UZ £189.00	XZ-2 NEW! £284.00

Panasonic DMC-GF5

- ▶ 12.1 Megapixels
- ▶ Stylish, Compact Design
- ▶ Ultra high-speed AF
- ▶ Full HD Video Recording
- ▶ 3.0" Touch-screen LCD

Lumix GF5 Body Only **£319.00***

*Price includes up to £50 cashback

You pay £349.00 / £479.00 & claim up to £50 from Panasonic.

Panasonic DMC-GX1

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ Easy Manual Control
- ▶ 3.0" LCD touch-screen
- ▶ Full HD Video Recording

Lumix GX1 Body Only **£315.00***

*Price includes up to £50 cashback

You pay £365.00 / £429.00 & claim up to £50 from Panasonic.

Panasonic DMC-G3

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Touch-Screen
- ▶ iA Plus for Easy Manual Adjustment

Lumix G3 + 14-42 OIS **£369.99**

Add a Panasonic DMW-FL220 for only **£119.99**

DMC-S3 (6) from £54.99	DMC-FS45 £99.00
DMC-S3 Black (Olympic Kit) £59.99	DMC-LZ20 £139.00
DMC-S5 Black £89.00	DMC-FX77 (1) £189.00
DMC-L56 £64.00	DMC-FX80 £199.00
DMC-FS40 £84.00	DMC-FT4 £229.00

Panasonic DMC-G5

- ▶ 16.0 Megapixels
- ▶ Stylish, Compact Design
- ▶ 6fps shooting
- ▶ Full HD Video Recording
- ▶ 3.0" Touch-screen LCD

Lumix G5 Body Only **£499.00***

*Price includes £50 cashback

You pay £549.00 / £629.00 & claim £50 from Panasonic UK.

Panasonic DMC-GF3

- ▶ 13.06 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced iA (Intelligent Auto)

Lumix GF3 Body Only **£249.00**

Add a Panasonic 45-200mm O.I.S for only **£253.00**

Panasonic DMC-GH2

- ▶ 16.05 Megapixels
- ▶ Up to 12 fps shooting
- ▶ Full HD Video Recording
- ▶ Advanced iA mode
- ▶ 3.0" free-angle LCD Screen

Lumix GH2 Body Only **£469.99**

Add a Tamrac Areo zoom 20 case for only **£19.99**

DMC-FT20 £129.00	DMC-TZ25 £209.00
DMC-TZ30 £239.00	DMC-TZ30 £239.00
DMC-FZ48 £229.00	DMC-LX5 £239.99

Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products

Every Week



Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) or Sunday (10:30am - 4:30pm)

01444 23 70 60



BINOCULARS

SCOPES

FLASHGUNS
& LIGHTING

ACCESSORIES

TRAINING

SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!



Why not take a visit to our showroom in West Sussex, bring your own DSLR, and test out a Sigma lens!

SIGMA

35mm f/1.4 DG HSM

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.



Coming Soon!

Pre-order and receive a free Sigma 67mm DG MC UV filter

SRP £799.99

FIXED FOCAL LENGTH LENSES

4.5mm f/2.8 EX DC HSM (Fisheye)	£592.00
8mm f/3.5 EX DG (Fisheye)	£619.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£479.99
20mm f/1.8 EX DG	£499.99
24mm f/1.8 EX DG	£449.99
28mm f/1.8 EX DG	£369.99
30mm f/1.4 EX DC HSM	£379.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£669.00
105mm f/2.8 EX DG OS HSM	£549.00
150mm f/2.8 EX DG OS HSM	£799.00
300mm f/2.8 APO EX DG HSM	£2,319.99
500mm f/4.5 APO EX DG HSM	£3,849.99
800mm f/5.6 APO EX DG HSM	£4,349.99

WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£369.00
10-20mm f/3.5 EX DC HSM	£459.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£489.00
17-70mm f/2.8-4 DC Macro OS	£339.00
STANDARD ZOOM LENSES	
18-50mm f/2.8-4.5 DC OS HSM	£179.99
18-125mm f/3.8-5.6 DC OS HSM	£253.99
18-200mm f/3.5-6.3 DC	from £179.99
18-200mm f/3.5-6.3 DC OS HSM II	£299.00
18-250mm f/3.5-6.3 DC OS HSM	£399.00
24-70mm f/2.8 EX DG HSM	£599.00
TELEPHOTO ZOOM LENSES	
50-150mm f/2.8 APO EX DC HSM II	£779.00
50-200mm f/4-5.6 DC OS HSM	£149.99
50-500mm f/5-6.3 DG OS HSM	£999.00

SIGMA

17-70mm
 f/2.8-4 DC Macro OS HSM
 Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.



A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Due December

Pre-order and receive a free Sigma 72mm DG MC UV filter

SRP £799.99

70-200mm f/2.8 EX DG OS HSM	£899.00
70-300mm f/4-5.6 DG Macro	£99.99
70-300mm f/4-5.6 APO DG Macro	£169.99
70-300mm f/4-5.6 DG OS	£289.00
120-300mm f/2.8 EX DG OS HSM	£1,799.00
120-400mm f/4.5-5.6 DG OS HSM	£649.00
150-500mm f/5-6.3 DG OS HSM	£799.00
200-500mm f/2.8 EX DG APO	£12,799.00
300-800mm f/5.6 EX DG HSM	£5,492.99
TELECONVERTERS	
1.4x EX DG Teleconverter	£199.99
2x EX DG Teleconverter	£234.99
SIGMA 10-20mm F/4-5.6 EX DC	
Now Only £369.00	
Was £549.99	
Purchase this lens between 15.10.12 & 31.12.12 and you can claim a FREE Sigma 77mm DG UV filter from Sigma	



SIGMA

120-300mm
 f/2.8 DG OS HSM

Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.



Due December

Pre-order and receive a free Sigma 105mm DG MC UV filter

SRP £799.99

SD1 - Merrill

- ▶ 46 megapixel, 23.5 x 15.7mm Full-colour Foveon X3 Merrill sensor
- ▶ Magnesium Alloy Body
- ▶ TRUE II image processing engine
- ▶ Weather & Dust Resistant



IN STOCK!

Body only **£1,549.99**
 See website for further money saving offers

SRP £1,839.99

DP1 / DP2 - Merrill

- ▶ Foveon X3 Merrill Sensor
- ▶ 46 Megapixels
- ▶ 19mm f/2.8 (DP1) 30mm f/2.8 (DP2)
- ▶ Dual True II Engine
- ▶ 3.0" LCD Screen



Now available!

Visit our website for full details and to place an order

SRP £799.99

For Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online

PENTAX K-30

Visit us in store to try before you buy!

£50 Cashback
 on Panasonic GF5 between 01.10.12 & 31.12.12

- ▶ 16 MP CMOS sensor
- ▶ Weather resistant body
- ▶ Full HD Video
- ▶ 6 frames/sec
- ▶ 3" LCD screen

K-30
 +18-55 WR **£399.00***

In stock!

*Price includes £50 cashback. You pay £449.00 & claim £50 from Panasonic UK.

PENTAX K-5 II

- ▶ 16.3 MP CMOS sensor
- ▶ Weatherproof body
- ▶ Full HD Video
- ▶ 7 frames/sec
- ▶ 3" LCD screen

K-5 II **£1,169.00**

Add a Pentax D-Li109 battery for only **£48.99**



IN STOCK

FUJIFILM X100

- ▶ 12.3MP APS-C CMOS sensor
- ▶ 23mm prime lens
- ▶ f/2 - f/16 aperture range
- ▶ Revolutionary Hybrid Viewfinder
- ▶ One touch RAW shooting

X100 Black **£729.00***

See web for further money saving deals

Add a Fujifilm NP-95 battery for only **£37.99**

SAMSUNG

NX20

- ▶ 20.3 megapixels
- ▶ 1/8000 Fast Shutter
- ▶ High Speed Capture
- ▶ Wi-Fi Connectivity
- ▶ 3.0" AMOLED Screen

NX20 +18-55mm **£699.00***

Free Galaxy Tab 2 from Samsung when bought before 09.01.2013

*Price includes £100 cashback. You pay £799.00 & claim £100 from Samsung UK.



FREE Samsung 7" Galaxy Tab 2
£100 cashback

FUJIFILM X-Pro 1

- ▶ 16MP APS-C CMOS sensor
- ▶ Fujifilm X Mount
- ▶ Full manual controls
- ▶ 2nd generation Hybrid VF
- ▶ EXR Processor Pro

X-PRO 1 **£1,169.00**

Add a Fujifilm NP-W126 battery for only **£49.99**

SAMSUNG

NX1000

- ▶ 20.3 megapixel APS-C sensor
- ▶ 8 frames per second
- ▶ Instant sharing via Wi-Fi
- ▶ 1080p Full-HD movie mode
- ▶ Premium Metal Design

NX-1000 +20-50mm **£349.00***

*Price includes £50 cashback. You pay £399.00 & claim £50 from Samsung UK.



FREE Samsung 7" Galaxy Tab 2
£50 cashback

SONY DSC-WX100 Black

- ▶ 18.2 Effective Megapixels
- ▶ 10x Optical Zoom
- ▶ Blur-free HD movies
- ▶ Create artistic effects
- ▶ 2.7" LCD Screen

WX100 Black **£179.00**

Available with **FREE** case and battery! See website

Tokina Lenses	Our Price
AT-X 35mm f/2.8 Macro (Nikon Fit)	£369.99
AT-X 100mm f/2.8 Macro (Nikon Fit)	£359.99
AT-X 10-17mm f/3.5-4.5 DX	£549.99
AT-X 11-16mm f/2.8 Pro	£549.99
AT-X 12-24mm f/4 II	£529.99
AT-X 16-28mm f/2.8 FX	£729.99
AT-X 16.5-135mm f/3.5-5.6	£289.99
T-X Pro 50-135mm f/2.8	£599.99
AT-X 80-400mm f/4.5-5.6 D	£599.99

Tamron Lenses	Our Price
SP AF 10-24mm f/3.5-4.5 Di II LD Asp (IF)	£368.99
AF 18-270mm f/3.5-6.3 Di II VC PZD LD (IF)	£391.95
AF 70-300mm f/4.5-5.6 Di VC USD	£298.00

For even more Tamron lenses, see our website

Tamron 24-70mm f/2.8 Di VC USD

A high-speed standard zoom lens featuring built-in Vibration Compensation

Only £859.99* See web for full details



SONY NEX-6

- ▶ 24.3 Effective Megapixels
- ▶ Light magnesium body
- ▶ Full HD movies with AF tracking
- ▶ Very high speed burst shooting
- ▶ 3.0" Tilt-angle LCD Screen

NEX-6 +16-50mm **£819.00**

See website for further money saving offers!

Hoya Filters

Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter.

Size	UV(C) Digital	SHMC Pro 1-D	SHMC Pro 1-D
	HMC	UV	Circ-Pol
52mm	£16.13	£39.66	£54.99
55mm	£17.76	£41.76	£39.99
58mm	£19.80	£44.86	£64.99
62mm	£24.11	£52.58	£79.99
67mm	£26.03	£54.99	£79.99
72mm	£31.76	£67.93	£99.99
77mm	£31.99	£71.99	£119.99

Nissin Di622 Mk II

Quick and easy Digital TTL flash available in Canon, Nikon and Sony fits. Also includes a wireless remote system as a slave unit.

Only £114.95 See web for full details



IN STOCK!

All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard & Maestro. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

LONDON **020 7636 5005** CHELMSFORD **01245 255510** MAIL ORDER LINE **0207 636 5005**

Gifts for photographers!

**Nikon
D5200 &
18-55mm**
f/3.5-5.6 AF-S DX VR



NEW

£819



MISSED OUR CATALOGUE?

In the last issue of Amature Photographer our gift packed Christmas Catalogue was inserted, if you missed it - do not worry, we can send you one! Just give us a call! Or read it online at <http://goo.gl/SX9S1>



FUJIFILM

**FINEPIX X-PRO 1
& 35mm f/1.4 XF R**

rrp £1799.00
SAVE £100

£1699

FINEPIX X-PRO 1 & 18mm f/2 R..... £1699
FINEPIX X-PRO 1 & 18-55mm f/2.8-4 R OS..... £1799

**OFFER ENDS
31ST OF DECEMBER**

**FREE
LENS
OFFER**

**FREE
35mm or 18mm**

WHEN YOU BUY ANY X-PRO 1 LENS KIT
Claimed via redemption from Fuji - See web for latest details!



**FUJIFILM
FINEPIX X-F1**
RETRO CAMERA



**FREE CASE
WORTH £49**

£349

| rrp £399 | **SAVE £50**

**FUJIFILM
FINEPIX S4200**
BRIDGE CAMERA



**SAVE
£40**

**24X
ZOOM**

£119

| rrp £159 | **SAVE £40**
FUJIFILM FINEPIX SL240 | rrp £219 | **SAVE £60** | **£159**

HELLO GREAT NEW OFFERS

Freebies and great savings when you buy either a **E-PM2** or **E-PL5**. Offer ends 31/12/12. While stocks last.



SAVE £250

ON PEN PORTRAIT ZOOM KIT

INCLUDES 40-150mm f/4-5.6R LENS,
CASE & 8GB SD CARD

SRP: £349.99. Price when bought with PEN: £99.99



FREE

15MM COOKIE LENS

IDEAL FOR QUICK SNAPSHOTS

Worth £69.99. When you buy
portrait kit. Claim via Olympus.



OLYMPUS PEN **E-PM2**

with 14-42mm f/3.5-5.6 IIR

**FREE 8GB
FLASHAIR
WI-FI CARD**

£499



NEW

OLYMPUS PEN **E-PL5**

with 14-42mm f/3.5-5.6 IIR

**FREE 8GB
FLASHAIR
WI-FI CARD**

£579



NEW



WEB WWW.CAMERAWORLD.CO.UK

TAMRON 18-270mm f/3.5-6.3 Di II VC PZD

ULTIMATE TRAVEL ZOOM

Tamron still holds the world record in the focal length range for SLR lens. The lens features a newly developed Piezo ultrasonic motor, which ensures a silent, precise and extraordinary fast autofocus. Furthermore the unique (VC) vibration technology was improved to allow for a more compact design.

TAMRON
5Year
UK WARRANTY

When you register your lens online at www.tamron.eu

**SAVE
£276**

£388

| RRP £664 | **SAVE £276**



SIGMA 150-500mm f/5-6.3 DG HSM OS

**FREE GIFT
VOUCHER
OR CAMERA**
WORTH UP TO £79*

£769

*Free camera is Olympus VG-170 HELLO KIT and gift voucher is the value of £50. While stocks last.
| rrp £919 | **SAVE £150**



**SAVE
£150**

SIGMA 30mm f/2.8 EX DN

**SAVE
£70**

£99



**FOR
NEX &
M4/3RDS**

| rrp £169 | **SAVE £70**



**SAVE
£81**

**VELBON
ULTREK
UT-43D**
ULTIMATE TRAVEL TRIPOD

TRIPOD WEIGHT: 1170g
MIN HEIGHT: 290mm
MAX HEIGHT: 1565mm
FOLDED HEIGHT: 290mm
LOAD CAPACITY: 2kg

£99

| rrp £180 | **SAVE £81**

TOKINA 300mm f/6.3 AT-X MIRROR LENS



Equivalent to a 600mm! in old money.

£399

NEW

**FOR
MICRO
4/3RD**

TOKINA 11-16mm f/2.8 AT-X PRO DX MKI



**FREE
FILTER**

£499

| rrp £649 | **SAVE £150**

**FAST
ULTRA
WIDE
ZOOM**

THE PERFECT GIFTS... 100'S MORE ONLINE

KATA 465-DL



**HALF
PRICE**

£49 | rrp £99 | **SAVE £50**

COURSER F2001



£52 | NEW

CRUMPLER LIGHT DELIGHT 4000



£39 | NEW

LOWEPRO HATCHBACK 16L



£89 | NEW

VISIT OUR STORES

LONDON

14 WELLS ST (just off Oxford St),
LONDON W1T 3PB
T: 0207 636 5005
E: sales@cameraworld.co.uk

CASE & CARD KIT OPEN SUNDAYS
ESSEX CASE & CARD KIT
HIGH CHELMER SHOPPING CTR,
CHELMSFORD CM1 1TB
T: 01245 255510
E: chelmer@cameraworld.co.uk



DOMKE®



**SAVE
£170**

ROLLING PROPACK 217

rrp £299 **SAVE £170**

£129

**PRO QUALITY ROLLERS
LESS THAN HALF PRICE**

**SAVE
£180**

ROLLING PROPACK 220

rrp £329 **SAVE £180**

£149

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

Pentax AF - Please Call
Pentax Manual - Please Call
Rollei - Please Call



Ask the experts at
londoncameraexchange
28 branches nationwide

MORE DEALS IN OUR FREE
CHRISTMAS CATALOGUE
INSIDE THIS ISSUE
OF AMATEUR
PHOTOGRAPHER
MAGAZINE

GREAT DEALS for Christmas

exclusive offers & savings
at **londoncameraexchange**

28 local branches at:

- Bath** 13 Cheap Street
Tel: 01225 462234
- Bristol** Baldwin Street
Tel: 0117 929 1935
- Bristol** 53 The Horsefair
Tel: 0117 9276185
- Chester** 9 Bridge Street Row
Tel: 01244 326 531
- Chesterfield** 1a South Street
Tel: 01246 211891
- Cheltenham** 10-12 The Promenade
Tel: 01242 519851
- Colchester** 12 Eld Lane
Tel: 01206 573444
- Derby** 17 Sadler Gate
Tel: 01332 348644
- Exeter** 174 Fore Street
Tel: 01392 279024
- Fareham** 135 West Street
Tel: 01329 236441
- Gloucester** 12 Southgate Street
Tel: 01452 304513
- Guildford** 8/9 Tunsgate
Tel: 01483 504040
- Leamington** Clarendon Avenue
Tel: 01926 886166
- London** 98 The Strand
Tel: 020 7379 0200
- Lincoln** 6 Silver Street
Tel: 01522 514131
- Lincoln** 155 High Street
Tel: 01522 528 577
- Manchester** 37 Parker St.
Tel: 0161 236 5819
- Norwich** 12 Timber Hill
Tel: 01603 612 537
- Nottingham** 7 Pelham Street
Tel: 0115 9417486
- Plymouth** 10 Frankfort Gate
Tel: 01752 664894
- Portsmouth** Cascades Centre
Tel: 023 92839933
- Reading** 7 Station Road
Tel: 0118 9592149
- Salisbury** 6 Queen Street
Tel: 01722 335436
- Southampton** 10 High Street
Tel: 023 8022 1597
- Southampton** 11 Civic Centre Rd
Tel: 023 8033 1720
- Taunton** 6 North Street
Tel: 01823 259955
- Winchester** 15 The Square
Tel: 01962 866203
- Worcester** 8 Pump Street
Tel: 01905 22314

Most branches open 9am-5.30pm Mon-Sat.
Please check your local store for availability
before making a special journey.

UK Mail Order Next day delivery available
from all LCE branches Postage
& Insurance £7 for most items.



E. & O. E. Prices quoted include
VAT @ 20%. Prices subject to change.
Goods subject to availability.

Nikon V1
& 1 Nikkor VR
10-30mm
f/3.5-5.6 zoom lens
Tough body construction
and high resolution
viewfinder. Expandable
multi-accessory port which
lets you attach an external
flash and other accessories.

**SPECIAL
PURCHASE!**

only **£299.99** **FREE**
Nikon 1 System Bag
worth £39.99 - while stocks last.

SONY
RX100

Luxurious Cyber-shot™ with
large 20MP sensor & bright
F1.8 3.6x Carl Zeiss lens.
• Full HD 50p video • 3-inch LCD
• Built-in digital effects

only **£439.99***
*after cashback. You pay £489-

SONY
£50
CASHBACK
Ask in-store
for details.

Canon PowerShot G12

Exceptional image quality with premium 5x zoom lens,
10MP high-sensitivity CCD, vari-angle LCD screen, full
manual control and RAW shooting plus HD movies.
Originally £499.00. Was £399.99

**LIMITED STOCKS -
GET IT WHILE
YOU CAN!**

only **£349.99**

SCOOP!

**save
£50**
on previous
price!

Canon
EOS 60D
& 17-85mm f/4-5.6 IS USM
Canon
EOS 7D
Body only

**1/2
PRICE
ACCESSORIES**
with EOS 7D or 60D
Valid until 27/01/13.
Ask in-store
for details.

only **£999.99**

**£20
CASHBACK**
from Canon
Valid 18/10/12-24/01/13.
Ask in-store
for details.



Nikon
D7000
& 18-105mm VR
Inspiring DX-format SLR with a
surprisingly portable body, powerful
16.2 megapixel CMOS image sensor,
EXPEED 2, extendable 100-6400 ISO
range, twin SD card slots, 39-point AF
system and D-Movie.

only **£849.99**

**2 YEAR
WARRANTY**

SONY α99
body only

Uncompromising
quality, crafted for
professionals 24.3
megapixels, 35mm
full-frame Exmor™
APS sensor.

Translucent
Mirror Technology



only **£2299.99**



DSLRs
EOS M £50
EOS 1100D £30
EOS 600D £40
EOS 650D £50
19 EF Lenses including:
18-200mm IS £40
70-300mm IS USM £20
50mm f/1.4 USM £20
100mm Macro USM £40

Accessories including...
430EX II Speedlite £20
**MIX & MATCH
BONUS**
**Buy any 2
products in a
single
transaction &
get an EXTRA
£25 cashback**
Claimable from Canon UK.
Offer valid between 18/10/12
& 24/01/13. Ask in-store for
further details.

**PLUS
FREE
SPARE BATTERY**
with Canon LP-E6 worth £39.99
with EOS 60D & 17-85mm lens while stocks last

only **£849.99***
*after cashback. You pay £869-

Visit our new look website for latest offers or search our used equipment at:

www.LCEgroup.co.uk

or follow us on:
twitter

THE CLASSIC CAMERA

www.theclassiccamera.com

FUJIFILM X SERIES

A PROFESSIONAL PREMIUM CAMERA SYSTEM
FROM A PLATINUM DEALERSHIP

Fujifilm's Platinum Service plan is only available from selected quality independent dealers and entitles you to exclusive benefits with the purchase of X-Series cameras. These benefits include dedicated Fujifilm customer support, fast track repairs and servicing, free annual camera health checks and vouchers redeemable on lenses and accessories. In addition to all of this, until the 31st December 2012, Fujifilm are offering a complimentary 18 or 35mm lens with the purchase of an X-Pro 1 and any other Fujinon lens.



Fujifilm X-Pro 1 Body
Complimentary 18/35mm
lens offer
£1,195.00



Fujifilm XE-1 & XF 18-55 Kit
Black/Silver
Free Fujifilm Leather Half Case
£1,149.00



Fujifilm XE-1 Body
Black/Silver
Free Fujifilm Leather Half Case
£749.00



Fujifilm
M-Mount
Adapter
£179.00



Fujinon
XF 14mm F2.8 R
£599.00
(Pre-Order)



Fujinon
XF 18mm F2 R
£549.00



Fujinon
XF 35mm F1.4 R
£549.00



Fujinon
XF 60mm F2.4 R
Macro
£599.00



Fujinon
XF 18-55mm
F2.8-4 OIS
£599.00



Fujifilm X100 Black
Limited Edition
£799.00



Fujifilm X100
£599.00



Fujifilm XF-1
Tan/Black
Free Fujifilm Case
£399.00



Fujifilm X10
Free Fujifilm Case
£329.00



The Professional's Choice

The Classic Camera, 2 Pied Bull Yard, London WC1A 2JR Tel: (020)7 831 0777 email: info@theclassiccamera.com

Est 1994

T4**Cameras**Visit us online at: www.t4cameras.co.uk**Looking to upgrade your Canon EOS?****Top part-exchange prices paid.****Call now for a 'no obligation' quote!****CANONI EOS 1DX**
BODY ONLY

- 18.1 mega pixels
- Full-frame CMOS sensor
- DUAL DIGIC 5+

ONLY **£4969.00****CANONI EOS 5D**
MKIII BODY ONLY

- 22.3 mega pixels
- 61-point autofocus
- Full HD movies

ONLY **£2399.00****CANONI EOS 6D**
BODY ONLY

- 20.2 mega pixels
- Full-frame CMOS sensor
- DIGIC 5+ processor

ONLY **£1789.00****CANONI EOS 7D**
BODY ONLY

- 18 mega pixels
- 8fps shooting
- Full HD movies

ONLY **£1069.00****CANONI POWERSHOT**
G15

- 12.1 mega pixels
- 5x wide angle zoom
- DIGIC 5

ONLY **£499.00****CANONI POWERSHOT**
SX50 HS

- 12.1 mega pixel HS system
- Ultra advanced 50x zoom
- DIGIC 5

ONLY **£429.00****CANON PRE-OWNED**

Canon EOS 1DS MKIII BODY	£2499.00
Canon EOS 1DS MKII BODY	£899.00
Canon EOS 1D MKIII BODY	£899.00
Canon EOS 1D MKII BODY	£549.00
Canon EOS 7D BODY	£799.00
Canon EOS 5D MKII BODY	£999.00
Canon EOS 5D With BG-E4 Grip	£999.00
Canon EOS 5D BODY	£239.00
Canon EOS 40D BODY	£249.00
Canon EOS 20D BODY	£39.00
Canon EOS 1000D + EF-S 18-55 IS MKII	£229.00
Canon EOS 1100D + EF-S 18-55 IS MKII	£279.00
Canon EOS 350D + EF-S 18-55 IS MKII	£199.00
Canon EOS 450D + EF-S 18-55 IS MKII	£249.00
Canon EOS 550D + EF-S 18-55 IS MKII	£399.00
Canon EOS 600D BODY	£299.00
Canon EF 500MM F4 L IS USM MKI	£499.00
Canon EF 75-300MM F4-5.6 IS USM	£249.00
Canon EF 90-300MM F4.5-5.6	£79.00
Canon EF 70-200MM F2.8 L IS USM MKI	£699.00
Canon EF 70-200MM F4 L IS USM	£649.00
Canon EF 70-200MM F4 L USM	£349.00
Canon EF 28-135MM F3.5-5.6 IS USM	£179.00
Canon EF 24MM F1.4 L USM MKI	£659.00
Canon EF 50MM F1.8 MK II	£69.00
Canon EF 55mm F1.2 L USM MKI	£1099.00
Canon TS-E 45MM F2.8 TILT & SHIFT	£649.00
Canon EF-S 17-85MM F4-5.6 IS USM	£149.00
Canon EF-S 17-55MM F2.8 IS USM	£599.00
Canon EF EXTENDER 2X MKII	£199.00
Canon EF EXTENDER 1.4X MKII	£199.00
Canon SPEEDLITE MR-14EX Macro Lite	£249.00

Phone our experienced advisors onSwindon: **01793 523332**Witney: **01993 702687**Newbury: **01635 528788**Lines open Monday-Saturday
9:00 am – 5:30 pm

- Part-Exchange Welcome
- Lease Rental Available (subject to status)
- Passport Photos
- Sensor Cleaning
- Studio Hire
- Servicing and Repairs

All product genuine UK stock, no grey imports.

P&P Mainland UK £9.00
Stock subject to availability

Est 1994

T4**Cameras**Visit us online at: www.t4cameras.co.uk**PREMIER**
Dealer**NPS****Nikon**
Professional
Services**Nikon D4**
BODY ONLY

- 16.2 mega pixels
- FX-format (full-frame) CMOS
- EXPEED 3

ONLY **£4389.00****Nikon D800**
BODY ONLY

- 36.3 mega pixels
- FX-format (full-frame) CMOS
- EXPEED 3

ONLY **£2029.00****Nikon D7000**
+ 18-105MM VR LENS

- 16.2 mega pixels
- DX-format CMOS
- EXPEED 2

ONLY **£799.00**FREE
8GB
Memory
card**Nikon D5200**
+ AF-S 18-55 VR LENS

- 24.1 mega pixels
- DX-format CMOS
- EXPEED 3

ONLY **£799.00**FREE
8GB
Memory
card &
Gadget
Bag**Nikon D3100**
+ AF-S 18-55MM VR LENS

- 14.2 mega pixels
- DX-format CMOS
- EXPEED 2

ONLY **£329.00**Claim
£35
Cash
Back
from
Nikon**Nikon COOLPIX**
P510

- 16.0 mega pixels
- 42X Optical zoom (24-1000)
- EXPEED

ONLY **£299.00**FREE
8GB
Memory
card**NIKON PRE-OWNED**

Nikon D700 BODY	£949.00
Nikon D200 BODY	£199.00
Nikon D90 BODY	£299.00
Nikon D80 BODY	£249.00
Nikon D70S BODY	£119.00
Nikon D50 BODY	£99.00
Nikon D40 + AF-S 18-55MM VR	£199.00
Nikon D3100 + AF-S 18-55MM VR	£249.00
Nikon 10-24MM F3.5-4.5G AF-S DX	£399.00
Nikon 12-24MM F4G AF-S DX IF-ED	£499.00
Nikon 14-24MM F2.8G AF-S ED	£999.00
Nikon 17-55MM F2.8G AF-S DX IF-ED	£599.00
Nikon 18-70MM F3.5-4.5G ED	£99.00
Nikon 18-135MM F3.5-5.6G AF-S IF-ED DX	£99.00
Nikon 24-70MM F2.8G AF-S ED	£999.00
Nikon 24-120MM F4G AF-S ED VR	£749.00
Nikon 70-200MM F2.8 AF-S ED VR MKI	£949.00
Nikon 70-300MM F4.5-5.6G VR AF-S	£349.00
Nikon 35MM F1.8G AF-S DX NIKKOR	£119.00
Nikon TC-14E II RTT-CONVERTER	£199.00
Nikon MB-D10 BATTERY GRIP	£99.00
Nikon MB-D200 BATTERY GRIP	£59.00
Nikon MB-D80 BATTERY GRIP	£49.00
Nikon ML-3 REMOTE CONTROL SET	£99.00
Nikon MC-36 REMOTE CORD	£89.00
Nikon SC-17 TTL CORD	£19.00
Nikon EN-EL4A BATTERY	£39.00
Nikon 62MM NC FILTER	£19.00

Phone our experienced advisors onSwindon: **01793 523332**Witney: **01993 702687**Newbury: **01635 528788**Lines open Monday-Saturday
9:00 am – 5:30 pm

- Part-Exchange Welcome
- Lease Rental Available (subject to status)
- Passport Photos
- Sensor Cleaning
- Studio Hire
- Servicing and Repairs

All product genuine UK stock, no grey imports.

P&P Mainland UK £9.00
Stock subject to availability



RICHARD CAPLAN

Leica Specialist

www.richardcaplan.co.uk
leica@richardcaplan.co.uk
25 Bury Street, London SW1Y 6AL
tel. 0207 807 9990

The new Leica compacts D-LUX 6 and V-LUX 40

Complete Creative Freedom Meets Timeless Design

Now in stock



CLOCK TOWER CAMERAS

USED DIGITAL

Nikon D3 body - approx' Act
6500 (2%).....£1799
Nikon D7000
+ AF-S 18-105mm VR.....£749
Nikon D300 Body.....£549
Olympus PEN E-P3 + 17mm f/2.8
Zuiko.....£489
Olympus PEN E-PL2
+ 14-42mm.....£229
Olympus PEN E-P1
+ 14-42mm.....£239
Panasonic G-10 body
+ AF 14-42mm.....£199
BG-E5 Grip ind' (5000).....£49
BG-E4 Grip (EOS 5d Mk-1).....£89
Nikon SB-400 Flashgun.....£69
Olympus FL-141 PEN Flash.....£69
Olympus VF-1 Viewfinder.....£49
Ricoh GC-4 Case (for GRD).....£39

USED CANON AF

8-16mm DC-HSM Sigma.....£469
EF-S 17-85mm IS.....£289
EF 22-55mm Full Frame.....£129
EF 28-135mm USM IS.....£279
EF 40mm f/2.8 STM BOX.....£199
EF 50mm f/1.4 USM C/Sale.....£249
EF 80-200mm.....£99
EF 80-200mm USM.....£119
EF 75-300mm USM Mk-III.....£189
EF 70-300mm USM IS.....£349
EF 55-200mm USM.....£149
EF 100-300mm USM.....£179
170-500mm SIGMA.....£349
150-500mm DG-HSM OS Sigma.....£549
EOS 1n Body.....£189

Canon PRO L Series

EF 300mm f/4.0 USM L IS.....£899
EF 100-400mm L IS.....£949
EF 1.4 Mk-II L T/Conv.....£289
EF 2x L T/Conv.....£199
USED CANON MF
Canon AE1 + 50mm f/1.8.....£129
19mm f/3.8 Vivitar.....£99
28mm f/2.5 Sigma.....£39
28mm f/2.8.....£59
35-105mm.....£149
50mm f/1.4.....£79
135mm f/2.5 Tamron.....£89
135mm f/2.5.....£89
100-300mm.....£99

USED NIKON AF

AF 11-16mm f/2.8 Tokina.....£429

AF-S 16-85mm ED VR.....£349
AF-S 17-55mm f/2.8 (IF)
ED c/w Hood.....£749
AF-D 18-35mm f/3.5-4.5
(IF) ED.....£389
AF 18-35mm Sigma.....£149
AF-S 18-70mm ED BOX.....£189
AF-S 18-200mm ED Mk-II VR
BOXED.....£449
AF-D 24-120mm.....£239
AF 28mm f/2.8.....£179
AF-D 28-105mm f/3.5-4.5.....£249
AF-D 35mm f/2.0 PRIME.....£199
AF-S 70-300mm ED VR
c/w Hood.....£349
AF 70-300mm Inc' Tripod
Clamp (Push-Pull).....£189
F90 Body.....£169
F100 Body.....£189

USED NIKON MF

20mm f/2.8 Ais MINT BOX.....£599
29mm f/2.8 Ai E.....£89
28mm f/2.8 Ais.....£199
35mm f/2.8 Ai.....£139
55mm f/2.8 Ais Pancake silv.....£199
50mm f/3.5 Ai - MACRO.....£139
55mm f/3.5 MACRO + PK-13
1-1 Life Size Conv'.....£169
85mm f/2.0 Ai.....£269
90mm f/2.5 Tamron SP mac.....£139
100mm f/2.8 Ais E.....£139
105mm f/2.8 Ais.....£159
135mm f/2.8 Ais E.....£159
28-85mm f/3.5 Ais.....£249
35-135mm f/3.5-4.5 Ai.....£159
FM3a Black (C/Sale).....£549
FM Body.....£159
FE + 50mm f/1.8.....£179
FE + 35-105mm.....£179

USED SONY AF

AF 18-250mm DT SONY.....£329
AF 18-200mm Tamron.....£159
AF 28-105mm Minolta.....£129
AF 28-300mm CR Di Tamron.....£199
AF 80-200mm Minolta.....£79
AF 70-300mm SP-Di USD
VC Tamron.....£259
SONY HV-L - Flashgun.....£149
USED OLYMPUS
OIM-2n + 50mm f/1.8.....£149
OM-4 + 50mm f/1.8.....£229
OM-2-sp + 50mm f/1.8.....£119
OM-1n + 50mm f/1.8.....£129
28mm f/1.9 Vivitar S1.....£99
28mm f/2.8 Zuiko.....£89
35mm AF f/3.5 Zuiko 4/3 mac.....£169
50mm f/1.4 Zuiko.....£89
100mm f/2.8 Zuiko.....£169
T-20 flash.....£39
T-32 flash.....£49

USED PENTAX

KM + 55mm f/2.0.....£129
MX + 50mm f/1.7.....£149
ME Super + 50mm f/1.7.....£99
K1000 + 50mm f/2.0.....£129
AF 18-35mm.....£159
AF 90mm f/2.5 SP Tamron
MACRO.....£239
50mm f/2.8 PKA MACRO.....£159
50mm f/1.7 PKA.....£89

135mm f/3.5 PK.....£69
135mm f/2.8 PK P/flex.....£59
USED MEDIUM FORMAT
Bronica SQA (6x6) + 80mm f/2.8
P/finder Grip, 120 Back.....£559
HASSELBLAD 503cx
+ 80mm f/2.8 T*.....£949
Pentax 67 + 90mm f/2.8 +
Metered Head.....£839
Pentax 645 + 75mm f/2.8.....£399
Mamiya C3 + 80mm.....£299
Yashica 124g + 80mm
(Built in Meter).....£189
Yashica d 6x6.....£169
Rolleicord Va + 75mm.....£269
Lomo 166b.....£89
40mm SQA Bronica.....£349
50mm SQA Bronica.....£249
50mm RB67 Mamiya.....£249
50mm ETRS Bronica.....£129
150mm ETRS Bronica.....£149

USED LEICA

LEICA M8 (C/Sale).....£1199
LEICA M7 0.72 Superb condition
BOXED with paperwork.....£1699
LEICA IIIa + 5cm Elmar -
converted black finish.....£569
35mm f/1.4 Summilux, 6 bit.....£1399
40mm f/2.0 Summilux-C (M).....£349
10x42 BN Trinovid BOX.....£989
CL + 40mm f/2.0 Leitz Wetzlar.....£699
LEICA 7x42 Trinovid.....£699

USED LIGHT METERS

Sekonic L358.....£129
Sekonic L718.....£199

USED COLLECTABLES ETC

Minox B (Silver).....£89
Carro Monorail 5x4
+ 150mm R/stock.....£699
Swarovski ATS (HD) 80 Angled
Scope, 20-60x E/peice, Case.....£1599
Hasselblad XPAN + 45mm f/4.....£1399
Travenar for LEICA M-Fitting R
90mm f/2.8.....£269
Retina Illic.....£139
Balda Super Balda.....£169
RB67 Hood.....£29
Olympus PEN-S.....£99
CARL ZEISS Jena 10x50z
Jenoptem.....£199
CZ 35mm f/2.8 T* Distagon.....£249

E: sales@clocktowercameras.co.uk
W: www.clocktowercameras.co.uk

**Clock Tower
Cameras
32, Church
Street,
BRIGHTON.
BN1 1RL.
Tel: 01273
706010**



Manfrotto

EXCLUSIVE OFFERS

from www.manfrottotripods.co.uk

SCOOP



Manfrotto

293 Tripod & 494RC2 Kit

Excellent cost-effective solution to develop and support your creativity. The leg tubes and top casting are made with a steadfast aluminium construction to improve rigidity and performance. The small, lightweight head with quick release matches perfectly.

MRRP £139.99

£69.99
HALF PRICE

TRIPOD KITS

190X Pro Black &
804 RC2 Head
NOW ONLY £149.99

Plus FREE Manfrotto
carry bag worth £39.99

055X Pro Black & 804 RC2
ONLY £159.99
Plus FREE Manfrotto carry bag worth £39.99

MONOPODS

Compact monopod.....£19.99
394 photo movie.....£24.99
294 ALU 3 section.....£29.99
294 ALU 4 section.....£34.99
679B monopod.....£40.00

TRIPOD HEADS

496 RC2 B&S Head
was £49.99
NOW ONLY £44.99

700 RC2 Video Head
ONLY £64.99

701 HDV Video Head
ONLY £99.00

804 RC2 3 way head
ONLY £59.99

460MG 3 way head
ONLY £69.99



SUPPORT



APPAREL



LIGHTING



BAGS & CASES

www.manfrottotripods.co.uk

**Wilkinson
Cameras**

Direct sales line 01772 252 188

sales@wilkinson.co.uk

find your local store at www.wilkinson.co.uk

Please note all prices and offers are subject to change without notice. E. & O. E

WE BUY FOR CASH

All makes - and we always offer a fair price

URGENTLY REQUIRED...

Digital including:
NIKON. CANON. SIGMA.
TOKINA. TAMRON. SONY.
OLYMPUS. PENTAX.
PANASONIC. LEICA. ETC.
Film including: HASSELBLAD.
LEICA. ZEISS. ETC.

CASH WAITING! CALL US NOW!
Single items through to large collections
www.cash4cameras.co.uk
STAFFORD CAMERAS
 Unit 2, Parkside Shopping Precinct, STAFFORD. ST16 1TQ.
 (Before travelling any distance to see us, we recommend you ring for an appointment)
 Email: cash4cameras@ntlworld.com
 Tel: **01785 605475**

The Stephens Premier Leica Travel Pack



Leica V-Lux 40 camera + soft leather case
 plus Leica Trinovid 8 x 20 Binoculars inc case
 plus Billingham Hadley Digital Bag

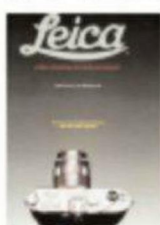


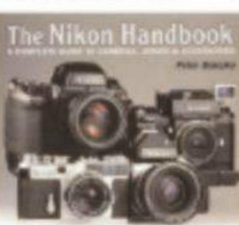
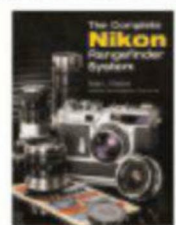


STEPHENS PREMIER
FOR THE 1ST CLASS PREMIER TRAVEL KIT
LEICA PREMIER DEALER - EXCLUSIVELY LEICA
THIS SPECIAL GIFT PACK IS ONLY AVAILABLE AT
10 ST ANNS ARCADE - MANCHESTER - M2 7HW



0161-834-7755 - www.stephenspremier.com

Bernard Hunter Photobooks

LAST CHANCE TO BUY CLASSIC PHOTOBOOKS NOW ALL OUT OF PRINT - CLEARANCE OF VERY LAST NEW COPIES!

 Leica - A History was £50 now £35 Postage £8.80	 Leica Copies last stocks £40+pxp£5.30	 Leica Collectors Guide First Edn. £22.50 +pxp£5.30.	 The Nikon Handbook £15.00 + pxp £5.30 - last copies Very slight spine damage	 The Complete Nikon Rangefinder System by Rotolini shrinkwrapped copies was £55 now £35.00 + UK Postage £8.80 First come First served	 All Rollei titles £9.99 each Pxp on History £3.50, others £2.00	 Rollei 6000
--	--	--	--	---	---	--

Hove User Guides all £5.99 each + Post £1.50
 Nikon Modern Classics F2 series - F2 Photomic, F2S/SB, F2A/AS
 Pentax Modern Classics ES11, K2, KX/M, MX, ME super, SP-F
 Olympus Modern Classics OM-1 OM-2/sp OM-10 OM-3/4 OM-40
 Canon Modern Classics A-1, AE-1, F-1, AE-1p, FTb, EF
 Nikon Modern Classics F, FT2, FM, FE2, FA, EL
 Canon T90 First Edition - Colour photos
 Digital Photography Made Easy £5.99

Canon Magic Lantern Canon Classics
 A-1, AT-1, AE-1
 AE-1P, T50 T70
 T90 £5.99

Canon Classic Cameras
 A-1, AT-1, AE-1
 AE-1P, T50 T70
 T90 £5.99

BERNARD HUNTER PHOTOBOOKS
 246, NORTH STREET, ASHTON
 BRISTOL BS3 1JD Tel. 0117 966 6066
 Phone for Mailorder Payment by card
 Ebay shop 'AAVONPHOTOGRAPHICA'
 and you can use PayPal to buy

ROBERT WHITE

The Professional's Choice Since 1982



The South Coast's
Premier Leica Dealer

Contact us for body and lens packages unique to Robert White

Tel: 01202 723046 Email: sales@robertwhite.co.uk

www.robertwhite.co.uk



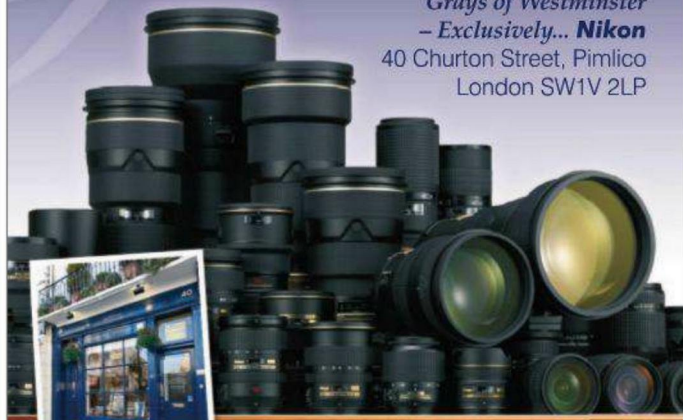
WANTED FOR CASH Exclusively... Nikon HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
- Exclusively... Nikon
40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk

MORRIS
Photographic Centre



www.MORRISPHOTO.co.uk

Tel: **08454 30 20 30** Helpline: **01608 649224**

Unit 9, Worcester Road Ind Est, CHIPPING NORTON, Oxon. OX7 5XW.

Fax: 01608 644555 Email: sales@morrisphoto.co.uk

Visit our website, but if you prefer to call in person - please call at our showroom dedicated to bags, tripods, accessories, clothing etc - open Mon-Sat 9am till 5pm.

Manfrotto 190XPB Xmas Kit

Features the Manfrotto-patented horizontal center column - by extending the column to its highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself. Also comes with a built in bubble spirit level. Max height: 146cm. Min height: 8.5cm. Closed height: 56.9cm. Weight: 1.8kg. Load: 5kg. Leg sections: 3. Kit includes the Manfrotto 496RC2 ball head, a medium sized, lightweight head, with quick release function. Kit also includes the Manfrotto 679B monopod - three section monopod featuring sure rubber grip, wrist carrying strap, quick action lever leg lock system with 45° run, large 60 mm camera/head platform.

190XPB Tripod with 496RC2 Head and 679B Monopod **SAVE 25% £139.00**

www.MORRISPHOTO.CO.UK

Manfrotto 055CXPRO4 Xmas Kit

This tripod is compact and light, with the patented Q90° system for quick vertical-horizontal movements. The legs adjust at four different angles and an integrated levelling bubble is placed on the top plate. Max height: 170cm. Min height: 11.5cm. Closed height: 54.5cm. Weight: 1.7kg. Load: 8kg. Leg sections: 4. Kit includes the Manfrotto 804RC2 3-way photo head constructed of ultra-durable and lightweight technical polymer. A unique spring feature has been added to the 804RC2 to assist in the tilt motion of the head to compensate for heavier, off-center loads.

055CXPRO4 Tripod and 804RC2 3 Way Head **SAVE 25% £239.00**

FREE P&P ORDERS OVER £49

Hoodman HoodLoupe 3

Designed for Glare Free LCD screen viewing, HoodLoupe is worn around your neck just like a normal loupe. To review your shot, simply place on your LCD and place your eye up to the rubber eye cup. HoodLoupe™ has a +/-3 diopter compensation and can be focused by turning the eyepiece left or right.

HoodLoupe 3 **£75.95**

FREE P&P ORDERS OVER £49

Kood ND Graduated Kit

We stock a range of Kood filters that are compatible with the Cokin P Series system. Kit includes 1 X Kood Filter Holder 1 X Kood ND2 Graduated Grey Filter, 1 X Kood ND4 Graduated Grey Filter, 1 X Kood ND8 Graduated Grey Filter

ND Graduates Kit Full ND Kit (3 Filters) Adapter Ring Each **Never knowingly undersold on Kood** **£30.99 £39.99 £4.50**

FREE P&P ORDERS OVER £49

Lowepro Hatchback 22L AW

A sleek and modern outdoor daypack design that offers a casual, yet high-performance carrying solution. Multi-functional compartments provide versatile organization of camera gear, tablet and creature comforts. The removable, padded camera box with storm-flap closure and grab handles offer customizable storage for a complete camera kit which is removable so that you can convert the bag into a fully functional daypack. Body-side, hatchback opening provides easy and secure access to camera gear. Padded, front stash pocket offers quick access to a dual compartment that fits a tablet or compact laptop, plus other fast-grab items. The padded, mesh-covered backpad provides soft, breathable comfort for all-day wearing.

Hatchback 22L AW **SAVE 15% £94.95**

www.MORRISPHOTO.CO.UK

Lowepro Rover 35L AW

Bag has an airflow suspension system that offers a trampoline-style back panel with breathable spacer mesh that provides superb ventilation and optimal load transfer when trekking over rocky or varied terrain. Multiple storage options provide large-volume capacity throughout the pack with a variety of spaces and modular compartments for storing camera and personal gear for both day and overnight trips. There is a front hatch-style camera compartment with zippered closure to provide a customizable space for gear.

Rover 35L AW **£225.00**

Rover 35L AW **SAVE 15% £239.00**

ThinkTank Retrospective 7

A soft-sided camera shoulder bag, which is the perfect size for standard DSLR systems. Pocket at rear is perfect for notebook/tablets to 10". Seam sealed rain cover included for protection against the elements. There's a soft, adjustable shoulder strap with cushioned non slip pad. Side pockets for accessories.

Retrospective 7 in a choice of Black/Slate Blue/Pinstone or Slate Blue **£120.00**

Retrospective 5 Black, Pinstone or Slate Blue **£107.50**

Retrospective 10 Black/ Pinstone or Slate Blue **£112.50**

Retrospective 20 Black/ Pinstone or Slate Blue **£123.00**

Retrospective 30 Black, Pinstone or Slate Blue **£118.00**

Retrospective 40 Slate Blue, Pinstone or Black **£137.00**

Retrospective 50 Slate Blue/Pinstone **£138.00**

£165.00

£190.00

www.MORRISPHOTO.CO.UK

SRB Circular ND Fader

The SRB Photographic ND Fader Filter is essentially numerous ND filters in one. It works by rotating the outer of two polarisers which then varies the amount of light that enters the lens. The filter has a light reduction range of ND 0.6 (2 stops) to 2.4 (8 stops). It received a 4 star rating in Amateur Photographer 27/10/12.

46mm **£29.95** 62mm **£35.95**

49mm **£30.95** 67mm **£37.00**

52mm **£31.50** 72mm **£38.00**

55mm **£33.00** 77mm **£39.95**

58mm **£34.50**

FREE P&P ORDERS OVER £49

Country Innovation Gloves/Hats

Offer superb warmth as they're made from a mohair/acrylic mix. They're fully lined with a soft comfortable fabric and have a Thinsulate interliner for additional thermal warmth. Gloves in two sizes, hat is one size.

Knitted Gloves SAVE 15% £10.00

Knitted Hat SAVE 15% £10.00

Stealth Gear Extreme Jacket 2

A truly versatile and an all rounder in terms of functionality. It features many pockets including two expandable lens pockets (now featuring pockets to allow backpack waist straps to go behind the pockets and have removable anti-shock padding), new padding added to shoulders with anti-slip camera strap grips on both sides, two way zippers added for ventilation and crouching, detachable wired peak hood, detachable light shade hood and insect repellent mesh face net. We have fitting rooms for visitors who want to try before buying.

Extreme Photographers Jacket 2 **£219.00**

Extreme Photographers Trousers 2 **£86.00**

Gaiters / Camera Lens Cover **£22.90**

Photographers Gloves **£34.90**

FREE P&P ORDERS OVER £49

Ilford Galerie Smooth Pearl/Gloss

Features the very latest HDR (High Dynamic Range) optically clear nanoporous coating for outstanding imaging performance combined with the benefit of 'touch dry' from the printer. The high density heavyweight base (290gsm) has a natural photographic white tint to produce prints with excellent colour gamut and high sharpness. Compatible with all high quality dye and pigment based inkjet printers.

A4 pack 25 £11.25 A4 Pack 100 £39.95

A4 Pack 250 £74.95 A3 Pack 25 £25.95

A3+ Pack 25 £28.95 A2 Pack 25 £59.95

6x4 Pack 100 £16.95 7x5 Pack 100 £21.95

www.MORRISPHOTO.CO.UK

£5 In-Store Voucher

when you spend over £65.00

AP 08/12

Use this voucher to save £5 when you spend over £65 in store.

Only one voucher per customer, not available for mail order.

Voucher has no monetary value - not redeemable for cash.

Valid until 31st January 2013

facebook twitter YouTube Seen a better price - ask us to match or better All prices valid whilst stocks last and include VAT @ current rate. **BEST FOR BAGS - TERRIFIC FOR TRIPODS**

cameraWORLD

used equipment

WEB CAMERAWORLD.CO.UK MAIL ORDER 0844 264 0664

SECOND HAND

GREAT GIFTS, HUGE SAVINGS

THE PERFECT GIFT FOR CHRISTMAS

Chelmsford, Essex, CM1 1XB (C) 01245 255510
Wells Street, London, W1T 3PB (W) 0207 636 5005

Our used equipment is covered by our NO QUIBBLE guarantee.
£50+ have a 6-month guarantee.

£50- have a 7-day money back guarantee.

Commission Sales have a 7-day money back guarantee.

Most items are in **Excellent** or **Mint** condition, some are even boxed. If not completely satisfied, return to us within 7-days for your money back*

CANON

EOS 1D MKII BODY C	£2600
EOS 5D MKII BODY C	£1155
EOS 5D MKII BODY W	£1155
EOS 5D BODY C	£525
EOS 5D BODY W	£600
EOS 7D BODY W	£800
EOS 10D & 18-55mm IS C	£186
EOS 30D & 18-55mm IS W	£276
EOS 40D BODY C	£250
EOS 40D BODY W	£250
EOS 50D BODY C	£472
EOS 50D BODY W	£485
EOS 60D BODY C	£570
EOS 60D BODY W	£589
EOS 300D & 18-55mm W	£175
EOS 350D & 18-55mm C	£185



CANON
100-400mm
f/4.5-5.6L IS USM **£1007**

EOS 350D BODY W	£145
EOS 400D BODY C	£200
EOS 400D & 18-55mm W	£218
EOS 550D & 18-55mm IS W	£315
POWERSHOT G10 C	£262
POWERSHOT G10 C	£210
POWERSHOT SX220 HS C	£172
POWERSHOT SX40 HS C	£205
POWERSHOT S95 W	£187
EOS 30, 28-90mm & BO-300 GRIP C	£115
EOS 300V & 28-105mm W	£55
EOS 500N & 28-80mm C	£65
EOS 5000 & 35-105mm C	£34
AE1 PROGRAM & 50mm f/1.8 FD C	£76
7 & 28mm f/2.8 C	£499
IIB & 50mm f/1.9 SERENAR C	£1200
10-22mm f/3.5-4.5 EF-S USM C	£495
14mm f/2.8 USM MKII C	£1378
17-85mm f/4.5-6.5 IS EF-S USM C	£197
17-85mm f/4.5-6.5 IS EF-S USM W	£198
28mm f/2.8 FL C	£32
28mm f/2.8 FD C	£45
28-80mm f/3.5-5.6 USM C	£48
28-80mm f/3.5-5.6 USM MKII C	£58
28-105mm f/3.5-5.6 USM II C	£137
28-135mm f/3.5-4.5 IS USM C	£287
28-200mm f/3.5-5.6 USM W	£205
35mm f/2.8 FD W	£38
35-105mm f/3.5-5.6 EF C	£79
50mm f/1.8 EF MKII C	£67
50mm f/1.8 EF MKII W	£301
50mm f/1.8 EF MKII W	£72
55-200mm f/4.5-5.6 USM II W	£115
55-250mm f/4.5-6.5 IS W	£162
60mm f/2.8 EF-S MACRO C	£275
60mm f/2.8 EF-S MACRO W	£276
70-210mm f/4 FD W	£45

70-210mm f/4 FD C	£36
70-210mm f/4 EF W	£125
70-300mm f/4-5.6 IS USM W	£302
70-300mm f/4-5.6 IS USM C	£307
70-300mm f/4-5.6 IS USM DO W	£650
80-200mm f/4.5-5.6 C	£65
80-200mm f/4.5-5.6 USM C	£76
80-200mm f/4 FD W	£77
100-400mm f/4.5-5.6L IS USM C	£1007
100-400mm f/4.5-5.6L IS USM W	£1007
135mm f/2.8 FD W	£42
LIFE SIZE CONVERTER EF W	£129
SIGMA 10-20mm f/4-5.6 DC EX HSM W	£296
SIGMA 30mm f/1.4 EX DC HSM C	£235
SIGMA 24-70mm f/2.8 EX ASPH C	£282
120-400mm f/4.5-5.6 DG OS HSM W	£540
150mm f/2.8 APO HSM MACRO C	£311
TAMRON 11-18mm f/4.5-5.6 LD C	£325
TAMRON 19-35mm f/3.5-4.5 W	£129
TAMRON 28-200mm f/3.8-5.6 XR IF C	£62
TRIP-POD MOUNT FOR 28-300mm L C	£22
BG-E7 BATTERY GRIP W	£105
BG-E6 BATTERY GRIP W	£159
BG-E3 BATTERY GRIP C	£45
BG-E3 BATTERY GRIP W	£42
BG-E2n BATTERY GRIP W	£62
BG-E2 BATTERY GRIP W	£65
WINDER A C	£18
OC-E3 FLASH CORD C	£39
430EX II FLASHGUN C	£155
430EX FLASHGUN C	£122
420EX FLASHGUN C	£122
299T FLASHGUN C	£32
244T FLASHGUN C	£11
SIGMA EM-140DG MACRO FLASH W	£233
RC5 W/C	£9

FUJIFILM

FUJIFILM S5 BODY C	£386
FUJIFILM S5 BODY W	£377
FINEPIX F300 EXR W	£80
FINEPIX F600 EXR RED W	£105
FINEPIX S2980 C	£95
FINEPIX X100 & CASE W	£520
FINEPIX X100 & CASE W	£505
FINEPIX X10 C	£267

NIKON

1 J1 & 10-30mm VR W	£249
D300S BODY W	£695
D300 BODY C	£499

NIKON

70-300mm

f/4.5-5.6G VR AF-S



£317

D300 BODY W	£499
D200 BODY W	£359
D200 BODY C	£379
D90 BODY C	£369
D90 BODY W	£325
D80 BODY C	£225
D80 BODY W	£225
D80 & 18-70mm C	£445
D70S BODY C	£162
D70 BODY W	£155
D50 BODY C	£137
D40 BODY C	£157
D5000 & 18-55mm VR W	£305
D5000 & 18-135mm C	£395
D5100 & 18-55mm C	£326
D3100 BODY C	£262
COOLPIX L110 W	£105
COOLPIX P7000 W	£205
COOLPIX S80 C	£150
FT2 BODY C	£95
F2A BODY W	£175
F2s BODY W	£300

F3, SR16 & MF14 W	£260
F3T BODY C	£463
F5 BODY W	£375
F5 W/MF-28 CONTROL BACK C	£475
FM3A BODY W	£500
FM2N BODY C	£98
FE & 50mm f/1.8 C	£155
FE & 50mm f/1.8 C	£155
F100 & MB-15 *AS NEW* C	£350
F65 & 28-100mm C	£56
12-24mm f/4G IF-ED W	£725
17-55mm f/2.8 ED DX W	£600
18-70mm f/3.5-5.6 ED DX W	£145
18-70mm f/3.5-5.6 ED DX C	£165
20mm f/2.8 AF-D W	£357
24mm f/2.8 AF-D W	£267
28mm f/2.8 AI C	£65
28mm f/2.8 AIS C	£285
28mm f/2.8 AIS C	£128
28mm f/2.8 D W	£228
35mm f/1.8G AF-S DX W	£105
35mm f/3.5 PC NIPPON KOGAKU C	£200
35-70mm f/2.8 AF-D C	£263
35-70mm f/3.5-4.5 AI C	£86
43-86mm f/3.5 C	£32
50mm f/1.8 AIS C	£62
50mm f/1.4 AI C	£128
50mm f/1.4 AF-D C	£197
50mm f/1.4 AF-D W	£177
50mm f/1.8 AF-D C	£121
55mm f/3.5 MICRO PC AUTO	£121



SIGMA
120-400mm
f/4.5-5.6 DG OS HSM
FOR CANON OR NIKON **£540**

& M42 TUBE W	£175
55-200mm f/4.5-5.6 W	£95
55-200mm f/4.5-5.6 C	£82
55-200mm f/4.5-5.6 VR C	£155
70-300mm f/4.5-5.6 VR W	£337
70-300mm f/4.5-5.6 VR C	£317
70-300mm f/4-5.6 ED C	£185
80-200mm f/4-5.6 AF-D W	£100
85mm f/2 AI C	£205
85mm f/2 AI W	£195
85mm f/2.8D PC MICRO W	£999
180mm f/2.8 AIS ED C	£375
180mm f/2.8 AF-D C	£375
TC16-A CONVERTER C	£101
TC200 CONVERTER C	£65
SIGMA 10-20mm f/4.5-5.6 DG W	£295
SIGMA 17-35mm f/2.8 EX C	£251
SIGMA 17-70mm f/2.8-4 DC OS W	£252
18-250mm f/3.5-6.3 DC OS HSM W	£250
SIGMA 24mm f/1.8 EX DG W	£325
SIGMA 100-300mm f/4 APO HSM C	£625
SIGMA 300mm f/2.8 EX HSM C	£1750
TAMRON 55-200mm f/4-5.6 Di II W	£45
MD12 C	£22
MB-16 W	£220
MB-D80 C	£62
MB-D10 C	£142
MB-D10 W	£142
MB-D200 W	£62
MB-D200 C	£62
SU-4 CONTROLLER W	£41
ML-L3 REMOTE W	£12
MC-36 W	£110

OLYMPUS

O-MD EM-5 & 12-50mm C	£799
E-400 & 14-42mm W	£182
E-410 & 14-42mm C	£190
E-500 & 17.5-45mm C	£127



NIKON D80
& 18-55mm
f/3.5-5.6G AF-S VR DX
FREE CASE
£275

E-510 & 14-42mm W	£205
PEN E-P1, 14-42mm & FL-14 W	£205
PEN E-PL1 & 14-42mm W	£215
PEN E-PM1 & 14-42mm W	£175
XZ1 C	£215
XA & A11 C	£75
11-22mm f/2.8-3.5 4/3 ZUIKO W	£354



TAMRON
90mm
f/2.8 SP DI MACRO
FOR CANON OR NIKON **£275**

25mm f/2.8 4/3 ZUIKO W	£168
35mm f/3.5 MACRO 4/3 ZUIKO W	£155
35mm f/3.5 MACRO 4/3 ZUIKO C	£151
40-150mm f/4.5-5.6 ED 4/3 ZUIKO W	£99
40-150mm f/4.5-5.6 ED M.ZUIKO W	£195
45mm f/1.8 ED M.ZUIKO W	£180
50mm f/2 MACRO 4/3 ZUIKO W	£328
65-200mm f/4 ZUIKO C	£76
135mm f/3.5 OM ZUIKO W	£37
T32 FLASH W	£32
FL-50 DIGITAL FLASH C	£155
FL-36 DIGITAL FLASH W	£155
NISSIN DI466 W	£53

PANASONIC

GFT & 14-45mm f/1.8 W	£200
GF2 BODY C	£210
G1 & 14-45mm C	£275
G3 & 14-42mm W	£247
GH2 BODY W	£375
14mm f/2.5G ASPH W	£215
14-42mm f/3.5-5.6G VARIO W	£125
14-140mm f/4.5-5.8 OIS ASPH W	£400
20mm f/1.7 ASPH W	£217
LUMIX TZ4 W	£37
LUMIX FS14 C	£72
LUMIX FS16 C	£71
LUMIX LX3 C	£166
LUMIX LX5 W	£250
LUMIX FZ100 C	£256

PENTAX

K10D & 18-55mm W	£235
K100D & 18-55mm W	£189
K100D & 28-50mm C	£155
K100D & 50mm f/1.7 C	£127
SPOTMATIC SP500 BODY C	£62
50-200mm f/4-5.6 DA ED W	£97
SAMSUNG 50-200mm f/4-5.6 W	£103
AF 360 FLASH W	£140
AF 280T FLASH W	£25
AF 200T FLASH FOR M SERIES C	£17
AF 160 FLASH C	£17

SONY / MINOLTA

ALPHA A100 & 18-70mm C	£196
ALPHA A200 & 18-70mm C	£197
ALPHA A300 & 18-70mm W	£210
ALPHA A350 & 18-70mm C	£205
ALPHA A37 & 18-55mm C	£315
ALPHA A65 BODY C	£510
ALPHA A700 BODY C	£385
ALPHA A700 BODY W	£385
MINOLTA XE-5 & 50mm f/1.4 W	£250
MINOLTA DYNAX 9XT & GRIP C	£175
MINOLTA 300Si & 35-70mm W	£24
MINOLTA 500Si & 35-70mm W	£46
MINOLTA 505Si & 28-80mm C	£57
MINOLTA 505Si SUPER & 28-80mm C	£66
MINOLTA 700Si, 28-200mm C	£150
18-55mm f/3.5-5.6 C	£25
18-55mm f/3.5-5.6 OSS SEL W	£156
MINOLTA 28-85mm f/3.5-4.5 W	£68
MINOLTA 35-70mm f/4 AF W	£85

OUR STORES

LONDON
14 WELLS ST (just off Oxford St),
LONDON W1T 3PB
T: 0207 636 5005
E: sales@cameraworld.co.uk

ESSEX
HIGH CHELMER SHOPPING CTR,
CHELMSFORD CM1 1XB
T: 01245 255510
E: chelmer@cameraworld.co.uk



CASH FOR CHRISTMAS

Turn your unwanted photo gear into cash!

Top prices paid for your film & digital cameras, etc – it may be worth more than you think!

We don't just pay great prices, we'll even collect your equipment at no extra cost - Subject to equipment value!

quote & collect

...from your home or place of work

We collect your camera equipment via courier at no cost to you!

Please ensure the item is properly packed as we cannot accept responsibility for damaged goods on receipt.

commission sale

let us sell your camera equipment – only 20% commission

- Easier than eBay
- No charge until it's sold
- No risk – we insure

CALL US FIRST ON
01245 255510
FOR DETAILS

Cameras For Sale

TEDDINGTON PHOTOGRAPHIC.COM

17, Broad St.
TW11 8QZ

020 8977 1064

Est.
1964

Fuji S3 body	vg £199	Minolta 50mm f1.4 MC Rokkor	vg £35
Fuji X10 case & hood	mint- £350	Minolta 75-200mm f4.5 MD	exc £65
Nikon D200 body (16k acts) + MB-D200 Grip	vg £349	Nikkor 24mm f2.8 Ai	vg £149
Nikon Coolpix P6000	exc+ £120	Nikon 28mm f2.8 Series E	exc+ £75
Pentax ist DL + 18-55mm DA AL	vg £125	Nikkor-Q 35mm f2 pre Ai - boxed	exc £249
Panasonic GH2 + 14-42mm	exc+ £475	Nikkor 50mm f1.4 pre Ai	vg £85
AUTO FOCUS SLR		Nikkor 50mm f1.8 Ai	vg £65
Canon EOS-1n body	exc £150	Nikkor-Q 135mm f3.5 pre Ai - boxed	exc+ £95
Canon EOS 5 body	exc £60	Pentax 20mm f4 SMC-M	exc+ £295
Minolta Dynax 9 body - boxed	mint- £299	Pentax 45-125mm f4 SMC-M	vg £50
Minolta Dynax 9xi body	exc £120	Pentax 50mm f1.4 SMC-M	exc £95
Nikon F60 + 28-80mm f3.3-5.6G + Speedlight SB-18	exc £59	Pentax 50mm f4 Macro M	vg £125
Nikon F80 body - boxed	exc £40	Sirius 18-28mm f4-4.5 - Olympus OM	vg £59
Pentax M2-6 body + FG Grip - boxed	exc £65	Tamron SP 90mm f2.5 (excl mount)	exc £125
AUTO FOCUS LENSES		Tokina 17mm f3.5 - Canon FD	exc £125
Canon EF 24mm f1.4L - boxed	exc+ £850	Tokina 24mm f2.8 RMC - Pentax K/M	exc £49
Canon EF 16-35mm f2.8 II - boxed	exc+ £290	Vivitar Series 1 28-105mm f2.8-3.8 - Minolta MD	exc £39
Konica/Minolta 28-75mm f2.8D - boxed	exc £250	OTHER CAMERAS	
Minolta AF 28mm f2.8	exc £75	Contax G1 body	exc £199
Minolta AF 50mm f1.7	exc £75	Contax T3	vg £225
Nikon 16mm f2.8 AF - boxed	mint- £525	Hasselblad Xpan + 45mm f4 - boxed	exc £950
Nikon 24mm f2.8 AFD	exc £200	Hasselblad Xpani + 45mm f4 - boxed with filter & hood	exc+ £1650
Nikon 24-70mm f2.8 ED AF S	exc £950	Nikon 35T + case	exc £299
Nikon 70-300mm f4.5-5.6G VR AF-S - boxed	exc £350	MEDIUM FORMAT	
Panasonic G 20mm f1.7	exc £185	Bronica ETR + 75mm f2.8 + wlf + 120 back + Speed Grip	used £175
Panasonic G 14-140mm f4.5-5.8 Vario HD	exc £395	Bronica SQA-1 + 80mm f2.8PS + wlf + 120 back	exc £399
Nikon 10-20mm f4.5-5.6 EX DC HSM Lens - Nikon AF S	exc £299	Fujifilm GA645Z	vg £450
Sigma 20mm f1.8 EX DG - Canon EF	exc £399	Mamiya RZ67 Prol + 90mm f3.5 + wlf + 120 back	vg £550
Sigma 24mm f1.8 EX DG - Pentax KAF - boxed	exc £295	Pentax 67MMU + 105mm f2.4 + TTL Prism	vg £475
Sigma 24-70mm f2.8 EX DG - Nikon AFD	exc £250	Pentax 67 75mm f4 shift lens	exc £449
Sigma 90mm f2.8 Macro - Sony/Minolta AF	vg £125	Yashicamat 124G - case & hood	mint- £250
Sigma 100-300mm f4D HSM APO - Nikon AFD	exc £450	MISC	
Sony DT 18-200mm f3.5-6.3 - boxed	exc £199	Aico Auto Bellows - Contax/Yashica fit	exc £50
Tamron SP 200-500mm f5.6-6.3 Di LD - Nikon AFD - boxed	exc £550	Billingham Z25 - Green	exc £95
Tokina AT-X 28-70mm f2.8 - Sony/Minolta AF	exc £95	Bolite 3 head studio flash kit	exc+ £150
MANUAL FOCUS SLR		Canon UV assorted filters from	exc £5
Canon T90 + 50mm f1.8FD	exc+ £150	Canon FD Auto Bellows	exc £95
Minolta X700 + 50mm f1.7MD	exc £85	Gossen Lunasix F w/case	exc £60
Nikon FE2 + 50mm f1.8 AIS	exc £225	Elinchrom 500 2 head studio flash kit	exc £299
Pentax LX body	vg £195	Elinchrom Octabank 197cm	mint- £350
MANUAL FOCUS LENSES		Kodak Carousel S-AV2050 + Retinar 70-120mm	vg £150
Canon FD 20mm f2.8 - case & hood	vg £150	LPL 6700 colour enlarger with 35mm carriers - boxed	exc £175
Canon FD 24mm f2.8	exc £95	Leica R3 leather ever ready case	exc £25
Canon FD 28mm f2	mint- £225	Metz 45 CL-1 NiCad	vg £49
Canon FD 100mm f2.8 SSC BL	exc+ £95	Minolta 80PX Macro Flash	vg £60
Canon FD 300mm f4	exc £199	Nikon Coolscan V L550ED	exc+ £475
Contax G 90mm f2.8 T-Sonnar	exc £185	Nikon SB-28	exc £75
Contax 300mm f4 Zeiss T* Tele Tassar	exc £250	Olympus OM Vari Finder	exc £45
Contax Mutar III 1.4X Converter Zeiss T*	exc £150	Olympus T10 Ring Flash	vg £139
Leica 50mm f1.4 Summilux-R 3 cam	exc £750	Sekonic L-398 Studio Deluxe	vg £65

- HUNDRED'S MORE ITEMS ON OUR WEBSITE -

- CAMERAS BOUGHT FOR CASH - P/X & COMMISSION WELCOME -

Attention Nikon Collectors



3 ex - brand new, never used,
Nikon S3 2000 chrome
Cameras and matching leather
Carry - Cases for sale,
Best offer accepted.

Telephone daytime 01262 604634

amateur Photographer CLASSIFIED

FOR SALE

FOTOMAN 617 Panoramic Camera
Kit in mint condition. Body with spirit
level and lens matched viewfinder.
CALTAR II-N 90mm f6.8 MC Lens.
Focusing Screen. Range Finder.
LINOS Centerfinder. Release Cable.
HARRISON Classic Dark Cloth.
All cases. £1,500 ono

Tel: 07980 142167 or 01277 410504
Billerica Essex

Ace Cameras

Complete camera systems &
other items bought for cash.

Top prices paid. Call

01225 466975
for a quote.

Camera Repairs

MALCOLM TAYLOR FOR CLASSIC LEICA

SALES & REPAIRS SERVICE

Good stock of used Leica bodies,
lenses and accessories available.
Fully equipped workshop on premises for
repair and service of your classic Leicas,
R/F Nikons and Canons including
accessories and lenses and also vacuum
coating facilities. Request list and details.
M8-M9 Bit coding of lense ASK.

Upper Lye Farm, Aymestrey, Hereford HR6 9SZ.

Tel: 01568 770542

Accessories

★★ SPECIAL OFFERS ★★ CLEARANCE OFFERS ★★ END OF LINES ★★

NEW HOYA MULTI-COATED SLIM DIGITAL UV FILTERS 49mm £11.49 55mm £13.49 62mm £15.49 72mm £18.49 New KOOD Japanese Optical Flat Skylight or UV Filters 27/28/30/30.5/34/35/37/37.5 39/40.5mm each £7.99 43/46/49/52mm each £8.99 55/58mm each £9.99 62/67mm each £11.99 72/77mm each £15.99 82mm £19.99 95mm £47.50 105mm £49.99 CLIP-ON LENS CAPS 27, 28, 30, 34, 37mm £2.99 each 40.5, 43, 46, 48, 49mm £3.35 each 52, 55, 58, 62mm £3.65 each 67, 72, 77, 82, 95mm £3.99 each CLEARANCE PRICES ON Kenko Digital Circular Polarizer 49mm £11.99 55mm £18.99 67mm £22.99 LINEAR POLARIZING FILTERS to clear (for Manual Focus only) 52mm and 55mm £3.99 each WIDE ANGLE LENS HOODS 49, 52, 55mm (rubber) £6.49 58, 62, 67mm (rubber) £7.49 RUBBER LENS HOODS 46, 49, 52, 55mm £3.99 each 58, 62, 67, 72mm £5.35 each 77mm £7.99 82mm Metal £8.99 KOOD SOFT LENS POUCHES 75x90 £3.49 90x140 £4.49 75x110 £3.99 90x170 £4.99 HARD LENS CASES to clear Small £2.99 Med £3.99 Large £5 S/M CLOSE-UP LENSES Screw-in - ideal for flowers, coins and insects £3.99 each 49mm +1, +2, +3, +4 52mm +2, +3, +4 55mm +2 58mm +2, +4	S/H MINOLTA AF 5000i KIT 5000i Body, 35/80mm Minolta Zoom Lens, Sky, Lens Hood, Mini Tripod & Carrying Case £39.95 Part-exchange Welcome SECOND HAND BOOKS Landscape Photography £5.99 Creative B&W Photography £6.99 Photoshop CS3 for Dummies £4.99 Many more books check website TWO ONLY NEW BOXED TAMRON AF 28/80mm Zoom for Minolta/Sony (retail £114.78) our price to clear £29.95 S/H CANON EF 28/135mm f3.5/5.6 USM Image Stabilised Boxed - excellent - £224.95 S/H FLEXARET AUTOMAT 2/4sq 80mm f3.5 Belair Lens, Yell Filter, 35mm Adapter Kit, Case £79.95 S/H PRACTICA BAY LENSES 28mm f2.8 Sigma macro £14.95 80/200mm f4.5/5.6 Praktar £12 70/210mm f4.5/5.6 Praktar £13 S/H Boxed SIGMA 18/200mm f3.5/6.3 Optical Stabilised Lens to fit Nikon AF Digital £199.95 S/H CANON Powershot Pro-1 Digital Camera boxed exc £99.95 Part-exchange Welcome S/H CANON FD LENSES Hoya 35/75mm f4 £19.95 Soligor 35/200mm f3.8/f5.3 £22.50 Miranda 70/210mm f4 £11.50 Kiron 80/200mm f4 £12.50 Canon FD fit 2X Converter £3.99 EPSON PREMIUM PAPER 50's Gloss 10x15 (6"x4") £3.99 DIGITAL MEMORY CARDS Compact Flash Cards 4GB £13.50 8GB £21.50 Olympus 2GB XD Cards £21.99 Memory Stick Pro-Duo 2GB £7.95 4GB £13.50 8GB £24.95 LAST FEW SD CARDS 4GB £5.99 8GB £8.99 16GB £14 £2.00 POST/PACK SMALL ITEMS	KOOD STEP-UP/STEP DOWN RINGS 1.000s in stock - tel for details S/H PRE-SET LENSES Require a T2 Mount Access 200mm f4.5 £12.95 Photax 300mm f5.6 £16.95 Paragon 400mm f6.3 £24.95 S/H OLYMPUS GEAR Olympus OM-2 Body (black) £59.95 Olympus OM-4 Body £139.95 Olympus OM-10 Body £18.50 Olympus 50mm f1.4 Lens £47.50 Zuiko 35/105mm f3.5/4.5 £77.50 Tamron 70/210mm f4.5 £22.50 Panagor 400mm f5.6 & Case £57.95 Zuiko 135mm f3.5 & Case £22.50 Olympus fit 2X Converter £3.99 OM Extension Tube 7mm £14.50 OM Extension Tube 14mm £14.50 OM 50mm f1.4 Lens Hood £3.99 OM 28mm f2.8 Lens Hood £3.99 OM 28mm f3.5 Metal Lens Hood £3.99 Olympus Body Cap £1.99 Olympus Rear Lens Cap £1.99 OM-10 Manual Adapter £19.95 OM Accessory Shoe 1 £3.99 Olympus OM-30 ER Case £3.99 OM 35mm f2.8 Case £3.99 Part exchange welcome S/H MINOLTA AF LENSES Konica 18/70mm f3.5/5.6 D £39.95 Minolta 28/80mm f3.5/5.6 D £29.95 Minolta 35/80mm f4/5.6 £22.50 Minolta 70/210mm f4.5/5.6 £47.50 Teleplus 2X Converter £44.95 Minolta xl 80/200mm f4.5/5.6 Power Zoom & Lens Hood £39.95 Minolta/Sony Body Caps £22.49 ea
---	---	---

Mail Orders by return, ask
for Trish, Dave or Dennis
Tel: 0161 336 4603

OPEN
MON - FRI
11am - 3.30pm
www.ukfiltercentre.co.uk

Always a good sign

67 Manchester Road
Denton, Manchester
M34 2AF
norton.d@btconnect.com

Photographic Backgrounds

Hard wearing • Low crease • Washable

PLAIN

8' x 8'	£15
8' x 12'	£24
8' x 16'	£29

PLUS P&P

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

CLOUDED

8' x 8'	£27
8' x 12'	£44

PLUS P&P

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit www.colourscape.co.uk

Camera Fairs

Wolverhampton Camera Fair

Sunday December 9th

8.30am - 2pm, Wolverhampton Racecourse, Wolverhampton WV6 0PE

Featuring a huge range of photographic equipment including digital and film cameras, vintage and collectable cameras, as well as a large selection of lenses, accessories, flash, filters, tripods, cases, books, images, studio & darkroom gear.

Many bargain tables with prices starting at under £2

Several major dealers attend every event. There's cash waiting for your old and unwanted equipment, so bring it along to sell or part exchange.

www.camfair.co.uk

Admission 8.30-10am £7.00
After 10am £3.00

Stalls from £35 per table

Contact Russell on:
07710 744002

Or find us on Facebook




CAMERA FAIR BEACONSFIELD

Sunday 16th December 2012, 10.30am-2.30pm

Beaconsfield School, Wattleton Rd, Beaconsfield, HP9 1SJ, M40 junc 2 close M25.

This is now a no smoking site.

Adm early bird 9.15am £4 after 10.30am £2.

Refreshments.

Details Peter Levinson
Tel: 020 8205 1518

Wanted

£500 offered for LENS HOOD

for LEICA THAMBAR

Military Leicas + rare/unusual Leicas or other cameras also wanted

Mr P. Hasbroeck
T: 020 7584 0077
F: 020 7591 3848
E: HASBROECK@AOL.COM.

Printing

City Photographic Lab Services

36, Bedford Place, Southampton. SO15 2DG. T: 02380 632727/632709

APS - 110 - 120 - 35mm

In-Store On-Line Mail Order

Mail Order Prices

P&P £3.50 Extra

110 & 35mm Film Developing and Printing		APS Film Developing and Printing	
24 Exposure 6x4.....	£4.99	4" 25 Exposure.....	£7.99
36 Exposure 6x4.....	£5.99	4" 40 Exposure.....	£8.99
24 Exposure 5x7.....	£6.99	Transfer to CD at time of processing.....	£2.50
36 Exposure 5x7.....	£7.99	120 Film Developing and Printing	
24 Exposure 6x9.....	£11.99	5x4" up to 15 Exposure.....	£8.99
36 Exposure 6x9.....	£13.99	5x7" up to 15 Exposure.....	£11.99
Develop Only.....	£3.49	8x8" up to 15 Exposure.....	£16.99
Develop and Contact 10x8.....	£6.99	10x8" up to 15 Exposure.....	£19.99
Transfer to CD at time of processing.....	£2.50	Transfer to CD at time of processing.....	£2.50

Prints from Digital - see website

www.fujiprolab.co.uk

Palm Labs

Photographic Processing & Printing

Palm Laboratory Ltd
69 Rea Street
Birmingham B5 6BB

Established Over 25 Years



- Film Processing
- E6 / Slide / C41 / Neg / B&W
- Process & Print Packages on Kodak Paper
- Digital Package Deals on Kodak Paper
- 35mm / 120 / 5x4 / 10x8 Film's
- Traditional Black & White on Ilford Paper
- Optical Colour Handprints on Kodak Paper
- Drum & Package Scanning Services
- Photographic Poster's on Kodak Paper
- Exhibition & Gallery Print's on Kodak Endura
- Real Photographic Book's on Kodak Paper
- Restoration & Copying Services
- Mounting Services ● Metallic / Gloss / Matt Paper
- Friendly Advice ● Postal Service

0121 622 5504

www.palmlabs.co.uk
palmlabs@btconnect.com

Get Creative!

Our 3D flush-mounting wallboard is a beautiful way to display a precious image.



20% off

offer ends 31 / 01 / 2013 Prices start from £37.60

PEAK imaging

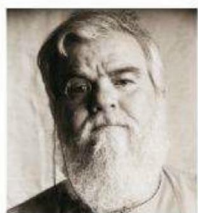
Create your own stylish Canvatex wrap in minutes with our easy to use software (for MAC and PC).

www.canvatex.peak-imaging.com

Peak Imaging, FREEPOST RLSY-YZJX-SLXC, Sheffield S20 3PP
sales@peak-imaging.com 0114 224 3207

Quality Counts

Image courtesy of Barry Mellor



ROGER HICKS

Do we need a Battersea Cameras Home for unloved and abandoned cameras? Apparently not, says Roger Hicks, as so many people provide a home for unwanted old cameras

IT IS regrettable but true that cats and dogs, and indeed other pets, are abandoned by their owners. Alligators reputedly flourish in the sewers of New York, full-grown from baby alligators that were flushed down the toilets by their owners when they grew too big and too dangerous to be cute any more, although this may be urban legend. Then there are donkey sanctuaries.

Except perhaps when we contemplate full-grown sewer-dwelling alligators, most of us tend to be pretty soft-hearted about these tragically abandoned animals. If they have big eyes and alluring expressions, we are even softer-hearted. We do not want to see them destroyed. Even if we cannot give them homes ourselves, we look approvingly upon those who do. We may slip a pound, or even a fiver, into the collection box of such estimable institutions as Battersea Dogs & Cats Home.

The odd thing is, we may feel a kindred tenderness towards old cameras. Above all, we do not want to see them destroyed. Why else would we give house space to frankly worthless old rollfilm folders, let alone 9.5mm movie cameras and Polaroids for which films are no longer available? As with many superficially silly questions, the more you think about it, the harder it is to find a single answer.

The simplest is history, or its twin sister nostalgia. We look back upon the past with a distinctly dichotomous gratitude. On the one hand, we are grateful that the past has brought us to the present, without, for example, nuclear annihilation. On the other, we are grateful that we don't have to live with the inconveniences of the past. A toilet in the back yard may be more hygienic, but I'd still rather have it indoors, thank you all the same. Come to that, try squinting through the viewfinders of most cameras of the 1930s, '40s, '50s and even '60s. Old cameras remind us of both the good and the bad of the past.

Second, many old cameras are still capable of delivering excellent results. There is a pleasure in extracting good pictures with a camera that others would reject as outmoded, in demonstrating that it really is the photographer, not the camera, that makes the picture. In one sense, the cheaper

the camera, the greater the pleasure.

Third, old cameras are often mechanical delights, beautiful pieces of machinery. Even if we do not take a single picture with them, we can admire the gleaming chrome, the elegantly embossed leather and the sparkling lens. We can cock the shutter and listen to its whirr when we release it, or revel in the smoothness of the focusing and the film advance.

Fourth, and more romantically, we can imagine what the camera has seen. I have pictures from my own infancy and childhood: a proud young woman holding her new-born baby (my mother and me), a small boy looking with some suspicion at another new-born baby (me, looking at my younger brother). I still have the camera that was used to take those pictures – a 620 Kodak box camera that my father bought in 1948. It's rusty now, and I remember

the reason for that, too. In 1959, it was on the beach in Malta when the tide came in, and the salt water didn't do it any good. It went on working, though. I last put a film through it in about 1990. It can be a pleasant daydream to look at an old camera and imagine

its 'life'. What new motorcycles, new girlfriends, new wives, new babies has this Retina photographed? Was this Rolleiflex bought by a keen amateur, determined to create art with his photography? Or was it used in a professional studio? Or by an intrepid reporter? What did my 1936 Leica IIIa see during the Second World War? Was it swapped for a pack of cigarettes by a soldier in Berlin when it was a decade old? Who knows?

This is why, I suspect, we don't need a Battersea Cameras Home. Most of the time, for most people, cameras have some value. They don't eat much and they don't usually make a mess on the carpet unless the batteries are very old indeed. They are, therefore, seldom abandoned. When I die – as we all do, sooner or later – I expect my cameras to be dispersed, some for use, some into collections, some, perhaps, as souvenirs of me. My executor might keep one or two, and sell the others. Then, their new buyers will look at them with nostalgia, and try to get pictures out of some of them, or just fondle and admire them. And perhaps they will wonder what their latest acquisition saw when it was younger. **AP**

'A toilet in the back yard may be more hygienic, but I'd still rather have it indoors, thanks all the same'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmedia.com
Picture returns: Telephone 0203 148 4121
Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com.
Telephone +44 (0) 844 848 0848.
 One year (51 issues) UK £140.45; Europe/Eire £162.50;
 USA £198.45; Rest of World £236.90.

Test Reports

Contact OTC for copies of camera test reports published in AP.
Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516
Email mark_rankine@ipcmedia.com
Classified telephone 0203 148 2929. Fax: 0203 148 8158
Display telephone 0203 148 2516. Fax: 0203 148 8158
Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Features Editor	Debbi Allen
Technical Editor	Richard Sibley
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Technical Editor	Tim Coleman
Deputy Art Editor	Sarah Foster
Deputy Production Editor	Breandan Maguire
Designer	Antony Green
Senior Sub Editor	Oliver Cotton
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Paula Benn

Special thanks to the moderators of the

AP website Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, lisadb, Nick Roberts, The Fat Controller
Contributors Chris Gatum, Gemma Padley

Advertising team

Advertising Director	Mark Rankine	0203 148 2516
Deputy Advertisement Manager	Julia Spencer	0203 148 2508
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Richard Mann	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Classified Sales Executive	Tom Costa	0203 148 2929
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vitthani	0203 148 2645

Marketing and promotions

Senior Marketing Manager	Estelle Hicks-Bennett	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd **Telephone** 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

Publishing team

Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams
Chairman and Chief Executive	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2012. Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: www.amateurphotographer.co.uk IPC switchboard tel: 0203 148 5000. Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. The 2012 US annual subscription price is \$276.57, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431, USA. Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU, England. Air Business Ltd is acting as our mailing agent.

The latest **NEW PRODUCTS & SPECIAL OFFERS**

For even more new products and special offers, visit www.ParkCameras.com/AP

Nikon D600

Take your photography to another level.

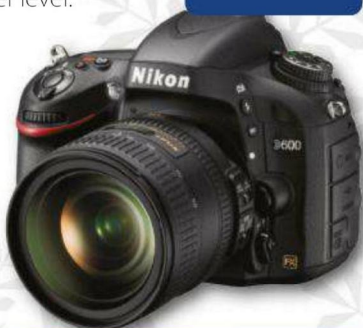
From true wide-angle to super-telephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

Weather-sealed to the same degree as the professional Nikon D800 & lightweight, the D600 is the perfect way to capture the full perspective.

Body SRP £1,955.99. Lens sold separately

NOW ONLY
£1,475.99

Purchase the D600 from Park Cameras, and we will give a guaranteed minimum of £100 on any working DSLR that is part-exchanged - exclusive to readers of the AP!



NEW
LOW PRICE

Nikon D3100 + 18-55 VR

Stunningly simple-to-use.

The stunningly simple-to-use D3100 is every family's answer to beautiful images. Whether the moment calls for a family portrait or a sharp shot of toddlers on the run, Guide Mode shows you how to capture stunning photos in no time at all. D-Movie lets you record full HD movie clips and capture the action in superb quality day or night.

Kit SRP £499.99

Now only
£294.00*

Add an essentials kit containing a spare EN-EL14 battery, Nikon System bag, Nikon 4GB SD card & Microfibre cleaning cloth for only £39.99

*Price includes £35 cashback. You pay £329.00 and claim £35 back from Nikon UK



NEW
LOW PRICE

Canon EOS 60Da

Aimed at astrophotographers seeking extra IR sensitivity for specialist applications.

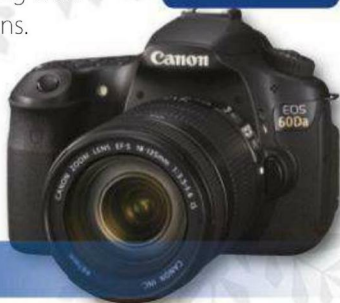
Designed specifically for astrophotography, the EOS 60Da is more sensitive to infrared light thanks to a modified low-pass filter that sits in front of the camera's 18-megapixel CMOS sensor.

See our website or call 01444 23 70 60 for further details on the EOS 60Da.

Body SRP £1,174.99. Lens sold separately

AP SPECIAL
£999.99

Make your own kit with our bundle discounts...
Canon LP-E6 Batt. Canon RS-60E3 remote Celestron T2 | EOS
Only £34.99 wbw Only £19.99 wbw Only £25.00



Save
£175!

Canon PIXMA PRO 9500 MK II

Create and sell gallery quality images.

The A3+ Canon PIXMA Pro 9500 Mark II produces gallery-quality, long-lasting prints on a wide range of media to enable professional photographers to increase profits and keep high quality printing in-house.



Save
£350!

SRP £749.00

NOW ONLY
£399.00

Purchase the PIXMA PRO 9500 Mark II from Park Cameras and you get a complete spare set of 12 inks for only £94.90 - saving a further £25!

TAMRON SP 90mm f/2.8 Di Macro VC USD



Tamron has updated their legendary 90mm Macro lens with a new, state-of-the-art optical design. This lens, offers Vibration Compensation and an Ultrasonic Silent Drive

COMING SOON

See website for our latest low price!

TAMRON SP 10-24mm f/3.5-4.5 Di II LD



This ultra wide-angle zoom lens is a perfect tool for creating dramatic landscape, cityscape, and seascape imagery. At the ultra wide-angle setting, you'll be able to capture vistas beyond what the eye can see.

SAVE £156!

Our Price Purchase this lens & receive a FREE Kenko 77mm UV filter on mention of the AP
£359.00
was £515.50

TAMRON 18-270mm f/3.5-6.3 Di II VC PZD



This 15X zoom lens is not only small & compact, but also features Tamron's unique and newly developed Piezo Drive ultrasonic motor, which provides a silent, precise and extraordinarily fast autofocus.

SAVE £181!

Our Price Purchase this lens & receive a FREE Kenko 62mm UV filter on mention of the AP
£387.00
was £568.20

TAMRON SP 70-200mm f/2.8 Di VC USD



This versatile lens comes equipped with Tamron's Ultrasonic Silent Drive motor, boasting a speedy autofocus so that you can capture that one decisive moment. For sports, journalism, fashion, weddings or landscapes.

COMING SOON

See website for our latest low price!

PARKCameras



Tel: 01444 23 70 60 www.ParkCameras.com/AP

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT

Join, Follow, Tweet & Watch us on



All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard & Maestro. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Power to explore

Explore the full-frame world with the compact and lightweight EOS 6D. Featuring integrated Wi-Fi and GPS the EOS 6D is ideal for travel photography from stunning landscapes to pin sharp portraits.



EOS
6D

you can



Canon

Latitude 63.57.443N
Longitude 19.22.8429W
Lens EF 70-300mm f/4-5.6 IS USM
Shooting Mode Aperture Priority AE
Aperture f/11.0
Shutter Speed 1/1600
ISO 400